

# THE MUSICAL TIMES

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# The Musical Times

AND SINGING-CLASS CIRCULAR.

JULY 1, 1914.

## FEODOR IVANOVICH SHALIAPIN.

By ROSA NEWMARCH.

The art of Shaliapin, so subtle and searching, so simple and sincere, so finely poised between idealistic conception and realistic action, so full of terrible and splendid qualities that seem to echo the vigour of our Elizabethan age, tempered by a wonderful tenderness, needs a whole volume for its adequate discussion. At the utmost I can only gather in these pages a few impressions left upon me by his work and personality.

It is a matter for congratulation that fate has first made us acquainted with this great actor-singer on the stage of Drury Lane; a house so impregnated with memories and potent influences that engender a harmonious atmosphere for the actor's art. Shaliapin himself, I find, is sensible of these psychic energies which surround him: 'When I am alone for a moment in my dressing-room, or standing quietly behind the scenes, the thought of Kemble, Edmund Kean, Macready—all the great spirits who have been there before me—takes forcible possession of my spirit. I feel strangely and wonderfully uplifted as though I were in a church.' In speaking of Shaliapin as an actor-singer I deliberately put the singer second, for without disparagement to his rare qualities as a vocalist, it is the histrionic side of his impersonations of which we think first and last; moreover, if I am not mistaken, this is the order in which he himself most often thinks of his double faculty. The greatest of all his gifts is not the sensuous beauty of his voice, nor his vocal production, but his re-creative power of imagination. Few actors in our day have possessed in such a degree the sustained force of imagination that makes all he does seem real and inevitable. As Swinburne would put it, he convinces us 'that thus and not otherwise it was; that thus and not otherwise must have been,' that these are the very words spoken, the very deeds enacted, by the historic characters, or the creatures of the poet's brain.

At the same time, though we are disposed to rank one side of Shaliapin's work rather higher than the other, partly because his serious conception of the actor's art is comparatively rare among operatic singers, yet we must acknowledge that the balance of his performances is very even; for if he is a superb actor he is also a great singer with 'a style that is the man,' a singer whose elocution is a thing of joy, and whose tone, timbre, and sense of rhythm are incomparable.

Although not wholly self-taught, Shaliapin never studied continuously in any particular vocal school.

He owes what he now is to habits of close observation and self-criticism rather than to systematic instruction. Born on February 1-13, 1873, Feodor Ivanovich Shaliapin is a true son of the people. His father was a peasant from the district of Viatka, and is said to have been a writer to the *Zemstvo*. In any case he seems to have been too poor to give his family any education. Feodor Ivanovich first saw the light in the old city of Kazan, on the Volga, the scene of Ivan the Terrible's great victory over the Mongols in 1552, now the centre of one of the chief Tatar settlements in Russia, and celebrated in many a legend and folk-song. The boy sang for a time in the archiepiscopal choir, and worked as a shoemaker's apprentice. In the poor street in which he lived he had for opposite neighbour Maxim Gorky, who was then employed in an underground bakery, which he afterwards described in his tale 'Twenty-six and one.' But it was not until much later that the two formed that strong tie of friendship which now unites them.

At seventeen Shaliapin joined a provincial opera company, in which his fine but immature voice and handsome presence soon procured for him a solo-part. He began with the rôle of the Stranger in Verstovsky's opera 'Askold's Tomb.' The company was by no means solvent; sometimes on 'treasury' nights no cash was forthcoming, and the lad was obliged to seek a livelihood as best he could. He is said to have been a luggage porter, a *burlak* or barge-hauler on the Volga, and a street-sweeper in turn. Black bread and pickled gherkins were often luxuries in those days, and he was more than once perilously near starvation. Later on, he travelled with a Malo-Russian company as singer and occasional dancer, visiting the Trans-Caspian district and the Caucasus. In 1892 he found himself at Tiflis, where he sang outside the cheaper restaurants and managed to pick up a poor living for a few weeks until someone was attracted by the unusual quality and volume of his voice, and brought him to the notice of Oussatov, a well-known operatic singer, who volunteered to teach the young man, and eventually procured him an engagement at the Tiflis Opera House. Here he made his début as Sousanin in Glinka's 'A life for the Tsar.' Oussatov did more than 'place' Shaliapin's voice and teach him to sing a scale smoothly, he laid the foundations of his artistic and general culture.

Guided by him, Shaliapin began from the first to discriminate between true gold and pinchbeck, and to grasp the great truth that tragic pathos to be grand must be impersonal. While working with Oussatov he first heard the scena in 'Boris Godounov' beginning 'I have attained to power,' in which the Tsar gradually lays bare the sufferings of his remorseful soul. How well that he was not a sophisticated academical student of nineteen, ready to join in the general depreciation of Moussorgsky as an untaught upstart! What he felt when Oussatov sang him the scena that he was afterwards to make so completely his own, was that Moussorgsky had fetched this music out of the soil which had given

it birth; out of the innermost soul of his race. He felt, too, that in its unstudied simplicity it had a great objective quality, which has since been tried and proved; for it is not its racial element that moves us to awe and sympathy, but the conviction that it emanates from those profound depths of humanity where the whole world meets in kinship.

In the summer of 1894 Shaliapin sang at the Summer Theatre of the Aquarium at Petersburg and at the suburban Pavlovsky Theatre. He must have attracted the attention of some member of the official musical world, for he appeared on the stage of the Maryinsky Theatre, the Imperial Opera House of the capital, in the following season.

Although by this time the young man must have made astonishing progress in his art, the directors of the Imperial Opera seem to have been far from suspecting that they had already secured the legitimate successor of the great bass, Ossip Petrov (1807-78), who had created the part of Sousanin on the first performance of 'A life for the Tsar.' The press dealt hardly with Shaliapin, and it must have been about this time that Ivanov, the conventional and one-sided critic of the *Novoe Vremya*, pronounced judgment on his impersonation of 'Ivan the Terrible,' in Rimsky-Korsakov's opera 'The Maid of Pskov.' I have not the article at hand, but, as far as I can now remember, Ivanov was shocked by the natural quality of Shaliapin's 'business,' and condemned the whole performance for its ugly realism. Reading this diatribe on the following day, Shaliapin, who was only twenty-three at the time, felt his hopes considerably dashed. He sought Stassov at the Public Library in a state of profound dejection. Stassov, like the Khan in 'Prince Igor,' inquired, 'Why is my guest so sad, so lost in gloomy thoughts?' 'Have you read this?' asked Shaliapin, producing the newspaper from his pocket. 'Of course,' replied the irreverent Stassov, with a ringing laugh, 'and I was about to congratulate you upon it! Splendid! To make the "old camel" spit like this proves that your interpretation must have been annoyingly strong and fresh. Cheer up, and take your own way through life.' Shaliapin went away happier than he came, having learned a lesson of self-reliance which he never forgot. Many years later, when a party of disinterested friends at New York were offering him a dozen different suggestions as to the interpretation of a certain rôle, he is reported to have listened politely, and then crushed them with the following reply: 'Gentlemen, I have no doubt everyone of you is right: all the same, I shall play the part in my own way.'

Shaliapin, like most of his compatriots, regarded Italy as the Mecca of all singers. When he was able to visit Milan, he found that art is not to be picked up at certain traditional centres like an endemic disease. 'Of course I learnt something,' he says, 'one can always enlarge one's knowledge, and, with it, one's truth of expression by studying a new people.' He added Italian to the list of

languages which he sings and speaks with ease, but I do not think he regards his visits to Italy as counting for much in his vocal efficiency.

The most important schooling of his life began in 1896, when Mamantov started the Moscow Private Opera Company, and paid the indemnity which freed Shaliapin from his contract with the Imperial Opera Houses, where his gifts had certainly been unduly neglected. For three years he was the leading figure in Mamantov's company. His voice was acquiring greater beauty day by day, and his artistic perception increased by learning and bounds. One after another he created a series of inimitable and strikingly original parts: Boris in Moussorgsky's historic music-drama, Ivan the Terrible in Rimsky-Korsakov's 'Pskoviyanka,' the Miller in Dargomijsky's opera 'The Roussalka,' Salieri in Rimsky-Korsakov's 'Mozart and Salieri,' Mephistopheles in Gounod's 'Faust,' were all illuminated by him with a degree of truth and conviction that impressed the public as it had never impressed the critics and official authorities. Shaliapin became the idol of the Muscovites. After 1899 he appeared as a star artist at the Imperial Opera, Moscow, and at the Maryinsky Theatre, St. Petersburg. From time to time he has added to his Russian repertory, and his readings of the title-rôle in Rubinstein's 'The Demon,' of Holofernes and Yeremka in Serov's operas 'Judith' and 'The Power of Evil,' must be added to those mentioned above.

Outside Russian opera, Shaliapin's finest work has been done in connection with Boito's 'Mefistofele' and Massenet's 'Don Quichotte.' In the former he made a *furore* at Milan, where he appeared in the part ten times during his first visit in 1901.

He has played 'Don Quichotte' at Monte Carlo and Brussels. Many people consider it his greatest achievement, and certainly as regards his make-up the illusion must be marvellously convincing.

There are two other parts which Shaliapin dearly loves to play, that of Don Basilio in Rossini's 'Barber of Seville' and Leporello in 'Don Giovanni.' Although we associate him with 'Rage,' anguish, harrowing fear, heart-crazing crime, he possesses a fund of gaiety and childlike drollery. He adores Mozart for the ease and geniality with which he conceals the seamy side of things. In tragedy Shaliapin is restrained, economical of gesture, prepared for every emergency, and careful to preserve due balance in all that he does: in humorous parts he 'lets himself go' in a freedom of gesture and in antics that scandalize the conventionally minded. It has been objected that as Don Basilio he blows his nose on his sleeve instead of on his pocket handkerchief! He enters with such enjoyment into the comic element that I believe he must often long to double the part of the roystering soldier-monk Varlaam with that of the conscience-smitten Tsar Boris.

Of all Shaliapin's rôles the one that leaves upon me the deepest impression of his mastery of tragedy is his Ivan the Terrible. He himself is inclined to regard it as his masterpiece. The



working-out of other parts was to some extent merely the filling-in and colouring of fairly definite outlines. The study of Ivan presented an emotional and intellectual problem. The interest of the opera was originally intended to centre round the figure of Olga, the Maid of Pskov. For various reasons, chiefly connected with the censorship, the figure of the Tsar had to be reduced to a nonentity in the earlier productions of the work. Before Shaliapin's time no one had discerned the latent possibilities which lay beneath the repellent exterior of Ivan. Instead of filling in a spacious outline he was confronted with the task of creating a striking character out of a somewhat nebulous and secondary part. 'I had to make Ivan live in a hundred details, and now he seems to me the most complete, the most subtly *nuancé*, of all my impersonations,' he once told me. He felt impelled to grasp this character and thrust it to the forefront of the stage. This he has done by sheer force of personality without taking unwarrantable liberties with the opera. One feels how quickly the figure of the Tsar would shrink back to secondary proportions in the hands of a lesser artist. The famous entry of Ivan on his white barb, following on the moral and physical abjection of the people, and the tension with which they await his appearance, might easily be reduced to a conventional operatic scene by the least mistake in deportment and gesture. Picture the effect produced by a self-centred, unimaginative vocalist, who would undoubtedly ride in triumphantly, and, striking a *bravura* Henri-Quatre attitude, receive the acclamations of the crowd with the self-complacent smile of a theatrical king! Shaliapin's infallible imagination has suggested his pose of immobility; the quiescence of suspicion and inward tremor.

In all his parts we get such wonderful pauses. The subtle variety of his silences and stillnesses is a feature of his art. It is extraordinary how much of transitional emotion he can crowd into the briefest lull between two phases of passion. In this respect he complains that composers are often inconsiderate to the needs of the singer. It is true that a rest in the hands of an inferior actor is often a danger-point, but sufficient time should be given for the artist to send some telepathic warning to the audience of a complete change of sentiment.

Shaliapin occasionally talks of his art in characteristically forthright terms. There is nothing fitful or irregular in his impersonations. Speaking of the art which conceals—or should conceal—art, he says: 'We must all sweat to make our work perfect, but we must never let the public see us mopping our brows.' Complete self-control is the virtue which he estimates as being of primary importance in art. For a display of normal sensibility he feels the contempt of a strong, splendidly balanced temperament. Talking one day of *la voix larmoyante* which so often lessens the impressiveness of Tchaikovsky's emotional climaxes Shaliapin observed: 'At the crises of feeling there may be tears if you like, but in the eyes of the

spectators; *never* in those of the actor. Art to be great must be almost purely objective, and the least attempt to read his own personal sufferings into the character he represents instantly decreases the actor's hypnotic power over his audience.'

Shaliapin does all his own 'making up.' Most Russian actors are traditionally clever at this work, and one rarely sees on the stage of Petersburg, or Moscow, such slipshod adjustment of wigs, or such plastered, immobile masks, as in many of the leading theatres of Western Europe. The 'make-up' must never be so heavy as to interfere with the free emotional play of the features beneath. He has also a wonderful practical knowledge in sartorial questions.

Wherever he is, Shaliapin soon creates around him the simple, *serdechny* (cordial) atmosphere of a Russian home. Photographs of his children are on every table. 'Such good friends of mine,' he calls them, and it is evident that their doings and their letters form one of the chief interests of his daily life. Being a Russian of the Russians, he has the true pilgrim spirit of the race, and fluctuates between irresistible impulses to rise up and go far afield, and yearnings to be back in his own land.

I should not be at all surprised to hear Shaliapin sing opera in English. He is picking up our language very quickly, so much so that when he signed for me the photograph which forms the frontispiece of this article, I inquired satirically how much longer he was going to sign his name *in French*. 'It is true,' he said, 'I must drop that habit in London, and adopt your form of transliteration. The other night I heard them distinctly calling from the gallery: "Charley Arpin! Charley Arpin! Charles Arpin!"' Shaliapin does not speak very willingly about the future of opera, so far as it concerns him personally. It is, however, clearly apparent to those who know him that he is by no means in sympathy with the latest developments in music. Futurism may be very sincere, and even necessary, to a nation like Italy, that has lived so long upon the riches of the past, and feels compelled to make a wild and desperate effort to create a new art: but Russia, which has hardly had time to make art traditions of her own, has not the same urgent need for novelty at any price. With the death of Rimsky-Korsakov, I think, he felt a perceptible slip of the solid musical earth beneath his feet, and that he hardly hopes to find again an opera so wholly congenial to his nature as 'Boris Godounov.' 'If only Moussorgsky were still alive,' he said to me one day, 'what glorious things we might now do together.' Then after a silence consecrated to the glories of the past, Shaliapin, with a smile, said: 'I'll tell you my opinions on the art of the present day in a *skazka* (tale or parable).'

#### THE PARABLE OF MODERN ART.

It happened in Russia (and perhaps also in other lands) that folk whispered through the town how a wonderful showman had arrived the night before with his mechanical dog. Everyone flocked to his entertainment. 'Ladies and

gentlemen,' began the showman, 'you see this animal? It is just like a dog: but I made it myself. The most wonderful piece of mechanism in the world!' Then the entertainer told the dog to take three steps forward and three back, which it did. At his command it blinked its eyes, wagged its tail, and, marvel of marvels, yapped aloud! 'Isn't it astounding?' said the audience in pit and stall. 'And when one thinks that it is not a *real* dog! Extraordinary, incredible, prodigious! By-and-by the audience were all rolling away in cabs, carriages, and motor-cars. As a superb vehicle, full of enthusiasts, dashed down the street it ran over a dog in the bewildering traffic. He gave one shuddering, piteous cry, crept into the gutter, and died there. No one heard or heeded him. He was an ugly cur, and perhaps mangy into the bargain. But he was a real dog. God made him, therefore he was better made than the showman's machine. Yet nobody thought so. 'The world is growing too full of mechanical dogs,' Shaliapin commented regretfully, in his deepest and most vibrant tones.

### HEART AND HEAD IN MUSIC.

BY ERNEST NEWMAN.

People who believe that in the hour of artistic creation the poet's eye—and presumably also the composer's—is in a fine frenzy rolling, must have been considerably shocked by a recent declaration of Richard Strauss, *à propos* of his 'Joseph': 'I work very coolly, without agitation, without emotion even. One has to be thoroughly master of oneself to regulate that changing, moving, flowing chess-board—orchestration. The head that composed "Tristan" must have been as cold as marble.' This recalls the old controversy as to whether the actor feels, or ought to feel, his part as if it were real, or should merely 'act' it without allowing 'sensibility' to obtrude itself—a controversy made famous by Diderot, though he was by no means the beginner of it. Diderot's thesis, as developed in his 'Paradoxe sur le Comédien' (written 1770-73, but not published until 1830), was that the good actor does not become the character he is representing to anything like the extent that the ordinary man would imagine. He knows all the time that he is acting; he never confuses the people around him with the same kind of people in real life, nor does he ever lose the consciousness that the room or the forest in which he is playing his part is not a real room or forest, but merely so many square feet of board with such and such fore-appointed exits and entrances, and so on. Lekain is playing Ninias. After having cut his mother's throat, and while he is giving himself up to the remorse and horror engendered by his act, he sees a diamond that has fallen from an actress's ear. With his foot he pushes it towards the wings for safety—an action implying that Lekain is always conscious that he is Lekain,

not Ninias. An actor is killed at the end of the scene, and his body left on the boards as the curtain comes down. In his final struggle with the murderer he perceives that if he dies there and then the curtain will drop plump on his corpse; so he edges his assailant further up the stage, and does not give up the ghost until he has found a spot where he can die in safety. Will you tell me, Diderot would say, that this actor has thoroughly 'identified himself with his part?' It is only second- and third-rate actors, he contends, who depend absolutely upon feeling; the first-rate actor creates his illusion in his audience without himself being a victim of the illusion.

Diderot's anti-emotionalist theory, as it has been called, seems to have been in part a revolt against a previous emotionalist theory that had been pushed to absurd extremes. Rémond de Sainte-Albine, for example, lays it down in his treatise on 'Le Comédien' (1747) that 'Gaiety is absolutely necessary to comedians, whose business it is to make us laugh'; 'no one who has not an exalted soul of his own can represent a hero well'; and 'only persons born to love ought to have the privilege of playing lovers' parts.' Each of the two schools can claim plenty of adherents at the present day; but most people who have given any thought to the subject regard it as settled by Mr. William Archer in his brilliant and searching examination of Diderot's thesis, 'Masks or Faces? A study in the psychology of acting' (1888). Mr. Archer supported some clever *à priori* reasoning by the stories told of the great actors of the past, and by the replies given by leading actors to a comprehensive interrogatory that he addressed to them. And the result, as might have been expected, was to strike a balance between the two extremes; against the anti-emotionalists it can be proved that actors *do* feel the emotions of the characters they represent to the extent of being moved not only to tears, but even to blushes and to pallor; while the anti-emotionalists have the comfort of knowing that whatever emotion the player feels must be held in mastery by him, and played upon as if it were an instrument. The French actor Lambert *père* has summed it all up in a phrase about the necessity of keeping the heart warm and the head cool. It is not an absolutely exhaustive summary, but as a piece of shorthand it may serve.

It is some such process as this, presumably, that Strauss had in mind when he talked of 'working coolly,' and of Wagner's head being 'as cold as marble' when he was writing 'Tristan.' But there is a touch of exaggeration in his way of expressing it, as indeed there is in Lambert's. It is impossible to separate head and heart in this matter. Coolness there must undoubtedly be; but it is a relative coolness—something coming far short of the temperature of marble. Calculation it certainly is not, but rather an unconscious and swiftly-acting sense of proportion, and therefore as much a function of the artistic imagination as is the conception of the emotion itself. Several actors and actresses told Mr. Archer that they

were much more strongly affected by the tragedy of a dramatic character in their private studies than on the stage, or at all events that unbidden tears would flow and unbidden sobs would rise more copiously in the study. This means that the mere sense of being on the stage and having to convey an emotion to the audience in all its fullness yet without inartistic over-fullness caused the actor to exercise a certain restraint upon himself. Tears and sobs that would cause him to lose command of his voice and deprive him of full control over his muscles in general would spoil his performance as a work of art. These excessive manifestations of grief would be natural enough in real life; on the stage they would mar that harmony of effect that differentiates the premeditated and bearable sufferings and catastrophes of art from the unpremeditated and intolerable ones of life. However deeply the actor may feel for the character he is representing, he has always to remember that there are certain things the character could naturally do in real life that he must not do on the stage. As Mr. Archer puts it, 'the mere sight of the footlights tends to beget that "temperance" on which Hamlet insists' (in his address to the players).

This control of an emotion by the semi-conscious will, and the regulation of the emotion by technique, are the two formulæ for all artistic creation. I have always thought it a pity that neither Diderot nor Mr. Archer carried the inquiry beyond the field of acting into that of dramatic singing. The result of such an inquiry would have been to strengthen the case for the 'anti-emotionalists'; for the singer has to take even more care than the actor that he does not lose himself too completely in his part: he has to keep always on hand a double stock of what we may call secondary consciousness—the consciousness of Lekain as Lekain, not as Ninias, and of the scene as a stage setting, not a piece of real life, that allowed him to recognise the diamond as belonging to the real actress, not the fictitious character, and to take prompt measures for ensuring its safety. Not only has the singer, like the actor, to guard against his emotion becoming so overpowering as to affect his voice, but he has constantly to watch that he does not let dramatic passion distort his mouth in such a way as to spoil his tone-production: and of course throughout the evening he has to keep a very considerable portion of his consciousness disengaged from the character he is representing, so as to make sure of taking up all his vocal cues at the right moment, striking awkward intervals correctly, and so on. The thought 'I am Tristan,' 'I am Wotan,' must be dogged from first to last by the thought 'I am a tenor; I am a bass; I must not only act well, but sing well: I must deploy confidently the notes on which I am sure of my resonance; I must skilfully manipulate the notes of which I am not so sure.' Here again, then, we meet with the apparent paradox that the great operatic actor can only convey the feeling of warmth to his audience by possessing in himself an extraordinary degree of coolness.

Nor can anyone doubt that it is so with the composer. Even in the writing of the smallest work there must be a certain amount of detachment on the composer's part from the emotion of it,—a certain cool, objective selection, rejection, and arrangement of material; while in works on a large scale there must be an enormous amount of this detachment. The artist may be a somnambulist, but he is a calculating somnambulist. The difference between the great artist and the little one is that the calculation itself is inspired, as well as the idea or the emotion. In one of his letters to Frau von Meck, Tchaikovsky has an interesting passage on his own method of writing. The germ of the work comes, he says, suddenly and unexpectedly. 'If the soil is ready—that is to say, if the disposition for work is there—it takes root with extraordinary force and rapidity, shoots up through the earth, puts forth branches, leaves, and, finally, blossoms.' His somnambulist dream is broken in upon by domestic and other disturbances. 'Dreadful, indeed, are such interruptions. Sometimes they break the thread of inspiration for a considerable time, so that I have to seek it again—often in vain. In such cases cool head-work and technical knowledge have to come to my aid. Even in the works of the greatest masters we find such moments, when the organic sequence fails and a skilful join has to be made, so that the parts appear as a completely welded whole. But it cannot be avoided. If that condition of mind and soul which we call inspiration lasted long without intermission, no artist could survive it. The strings would break, and the instrument be shattered into fragments.' Once more we find the emotion being coolly and consciously manipulated by the artist. Without this double consciousness there can be no art.

One remark of Tchaikovsky's is open to misunderstanding. He admits that sometimes, when the 'inspiration' has lost a little of its heaven-guided urgency, the composer atones for the lack of it by making use of 'head-work.' It may be true, also, that a few of the bald patches in the works of the great masters are due to some process of this kind. But as a rule the mechanically-made passages in the really big men are the result of their having to fill a traditional form in a traditional rather than a personal way. The awkward moment of this order in the sonata and symphony is the commencement of the 'working-out' section. Brahms generally becomes mechanical here, as does even Beethoven now and then. This sort of writing may well be styled 'head-work' in a disparaging sense. But it must be remembered that no artist who ever lived, no artist whom we could imagine, could keep 'inspiration' going continuously from the first bar of a big work to the last. The composition of a 'Tristan' is necessarily the work of many months, perhaps years. The composer must often have to lay down his pen in the middle of a piece of emotional development, and take it up again after an interval of several days or weeks. How

does he re-establish the connection here: how does he set the emotional engine steaming on again from the very point at which it had stopped, and at the same pace as before? Obviously by a sort of 'head-work,' though not precisely of the kind that Tchaikovsky means. The composer on these occasions must sit down at his desk in comparatively cold blood; but the mere act of setting his brain to work coolly soon generates the needed heat. He has to do, in fact, what the actor has to do—learn the art of 'striking twelve at once,' transporting himself into the skin of a character in the brief interval between leaving his dressing room and making his entry on the stage. Some actors have more capacity for this than others. 'It is reported of Kean and of Rachel,' says Mr. Archer, 'that they would at one moment be laughing and joking behind the scenes, and at the next moment, on the stage, raving with Lear or writhing with Phèdre.' Other actors have to induce the requisite auto-suggestion by more or less artificial means. 'Macready, as Shylock, used to shake a ladder violently before going on for the scene with Tubal, in order to get up to the proper state of white heat'; others have been known to work themselves into the proper fury for an agitated stage scene by insulting and cursing the 'hands' in the wings. A third class of actor can apparently never induce the desired state, do what he will. Have we not here the true parallel, which Tchaikovsky missed, with the 'head-work' or 'heart-work' of the composer? The poorest sort of musician can never develop auto-suggestion, and his music remains cold,—either cleverly cold or stupidly cold. Others,—or perhaps the same composer at different times—can pick up in a moment an emotional thread that has been dropped days before, or can find the thread by dint of a few moments' tentative work at their desk. And it is here that technique—in itself a cold-blooded matter—helps the composer to generate emotional heat, providing of course he has any to generate. Technique makes a clear road along which the impulses of the brain can realise themselves without let or hindrance. Many a good actor suffers agonies from nervousness for hours before the performance begins, but is at his ease in a few minutes after he has stepped on the stage; his technique carries him over the first difficulties, and then auto-suggestion comes into play. In the case of compositions that are put aside and taken up again a hundred times before they are finished, there must be a vast amount of cool 'head-work,' as Strauss has said. But, to repeat, as applied to the man of genius, he he composer, poet, actor, or singer, 'coolness' is a relative term. There is more heat in Wagner's marble than in the boiling oil of all the young composers who have enthusiasm without genius.

In view of the extension during recent years of the activities of the Society of Authors, it will in future be known as the Incorporated Society of Authors, Playwrights, and Composers. The address remains as before, 1, Central Buildings, Tothill Street, Westminster, S.W.

## THE INFLUENCE OF WOMEN ON THE RUSSIAN SCHOOL.

By M. MONTAGU-NATHAN.

The student of Russian music will notice ere his researches are far advanced that the development of Russian musical nationalism owes very much to the efforts of women. Financial assistance, technical or artistic aid in the spheres of transcription and interpretation, propaganda work—all have been forthcoming from women whose help, be it noted, has been given for no other reason than to advance the cause of the art of music.

We are given to understand that the Empress Elizabeth received a suggestion from her favourite, Rasoumovsky, the uncle of the man immortalised by Beethoven, but we must award her no little personal credit for first instituting a national opera and giving encouragement which bore fruit in the shape of the first Russian musico-dramatic work, Volkov's 'Taniousha.' This monarch seems to have attached no little importance to the influence of music on her courtiers, if we are to believe the story that those absenting themselves from special performances of opera were mulcted in a fine of fifty roubles.

The wisdom of Catherine the Great's step of inviting several Italian masters to assist in the uplifting of native art may be open to question, but she is to be credited with having accorded a very substantial patronage to Bortniansky 'the Russian Palestrina,' who owed to his Queen the training he received from Galuppi. That she was responsible for the book of Sarti's opera 'Oleg'—a thoroughly national subject—is a fairly solid testimony to her enthusiasm.

In the domain of pure propaganda work, on behalf, that is to say, of the nationalistic school, first honours must surely be awarded to the Countess Mercy-Argenteau, for it would really seem as though to her we owe the appearance of Russian opera in England. It was the efforts of this Belgian lady that first secured a hearing of certain symphonic and operatic works of the *Koutchka* in her own country and in France, and it seems hardly necessary to insist on the point that but for their presence at the Champs Elysées Theatre last spring the Russian Opera Company would not have been heard at our own Drury Lane.

The circumstances in which the Countess first made the acquaintance of the 'new' Russian school are sufficiently interesting to merit quotation.

'In the autumn of 1882,' writes this lady in her monograph on César Cui, 'a young Belgian musician, M. Théodore Jadoul . . . brought me one day M. Napravnik's "National Dances." We were rather struck with the flavour of these pieces, and M. Jadoul wrote to the composer direct in order to gain particulars as to his other works and respecting contemporary Russian masters. In M. Napravnik's reply we found the required

\* Napravnik was a Bohemian who came to Petersburg in 1861, and in thirty-five years as conductor of opera was credited in 1906 with having conducted over three thousand works.



information in regard to his own works; but so far as concerned Russian composers he gave us to understand that he only knew of one whose talents were really remarkable—M. Tchaikovsky. We looked through several works of MM. Napravnik and Tchaikovsky; those of the first-named, the dry product of a worthy conductor, were not such as to strengthen our earlier impression, that formed by his "Dances." . . . As for the second, his monotonous plaintiveness and effeminate grace almost invariably left us cold. . . . But the latter did not end there. M. Jadoul was able a little later to submit Borodin's symphonic sketch 'The Steppes,' and a work for pianoforte by Cui. Favourably impressed with these, the Countess wrote to the latter composer, who sent her his brochure 'Music in Russia,' in which she found that the prophet of the 'Five' had relegated Messrs. Napravnik and Tchaikovsky to the background. With subsequent discoveries her enthusiasm increased, and after learning the Russian tongue she made translations of three of Cui's operas, Rimsky-Korsakov's 'Pskovitanka' and 'Snegourochka,' some fragments of Borodin's 'Prince Igor,' and a number of songs. Her visits to Russia at a later date brought her into personal contact with these musicians as well as with their friends. Her efforts on behalf of the new Russian school were gracefully acknowledged by Cui and Borodin, both of whom dedicated works to her.

Pride of place under the heading of interpretative assistance must be given to the sisters Pourgold, one of whom became the wife of Rimsky-Korsakov. In M. Calvocoressi's delightful biography of Moussorgsky, we learn that this lady, Nadejda by name, presided at the pianoforte at the informal gatherings devoted to the performance of 'The Match-maker,' of which but one Act was completed—the composer himself taking charge of one rôle, and Dargomijsky, who was mightily pleased with a work which so closely imitated the structure of the 'Stone Guest,' another. Reference to the letters of Tchaikovsky affords evidence of the esteem in which she was held by other musicians than her husband. In 1871, Balakirev, offering advice to Tchaikovsky with reference to his 'Romeo and Juliet' Overture, criticises 'those accentuated chords in the very last bars. . . . Nadejda Nicholaevna has scratched out these chords,' he continues, 'with her own fair hands, and wants to make the pianoforte arrangement end *pianissimo*.' The composer seems to have viewed this modification with favour.

In the same interesting volume may be read Tchaikovsky's account of how 'the whole party nearly tore me to pieces' on the occasion of his rendering of the Malo-Russian Symphony at Korsakov's house, how Madame Korsakov 'implored' him to arrange the Finale for four hands, and how (as projected in a letter to Stassov) he entrusted this work to Madame herself.

In Habet's work on Borodin we are told how that composer thought fit to dedicate his first String quartet to Nadejda Nicholaevna—a tribute acknowledged later on by her work in assisting

with the pianoforte reduction of the posthumous 'Prince Igor' and it does not surprise us at all to find her husband inscribing her name on the title-page of one of his operas.

As to her sister, Alexandra, a distinguished pupil of Dargomijsky, we are again indebted to M. Calvocoressi, who brings to light her share in the 'scratch' performances of the early version of 'Boris Godounov,' in which the feminine rôles—they were exceedingly slight—were rendered by her, and it is to this gifted exponent that many of the charming songs with which the 'Five' have enriched the Russian vocal treasury owe their first introduction.

This is a fitting moment to render homage to another vocal artist whose virtues can best be sung by mention of the circumstance that it was she, Madame Ohlenin d'Alheim, who not only gave the first performance at Paris of Moussorgsky's cycles 'Songs and dances of Death' and 'Without Sunlight,' but actually introduced them to Russia! Writing on the subject of the recital at Moscow, January 23, 1902, Simon Krouglikov, the Muscovite upholder of nationalism, thus expresses himself: 'I had always considered this work ["Without Sunlight"] as Moussorgsky's weakest. But I have learned otherwise. We have been waiting for an artistic interpretation. . . . We are no longer without sunlight when such a talent illumines us.'

All the musical world knows what Madame von Meck did for Tchaikovsky, and some of us, like Balakirev, are inclined to the opinion that the payment made by this lady to secure a certain performance of the fourth Symphony was an act which may be considered as a misinterpretation of the function of patronage.

The Amazonian feats of Madame Eugenie Linev, who has shouldered her gramophone and shown how folk-songs are sung by tramping in out-of-the-way spots and taking down tunes from the lips of the peasant by means of the only efficient though somewhat weighty medium, have found a monument in her volumes, 'The peasant songs of Russia,' two of which have been done into English, and those who have hitherto relied upon the version presented in a single vocal line with harmonized pianoforte part, will find a pleasant and instructive surprise in perusing Madame Linev's work.

Apart from the examples mentioned, there are other cases of a different nature which may be cited to contribute to our list of feminine influences on the music of Russia. M. d'Alheim, in his work on Moussorgsky, devotes a little essay to a discussion of the Russian *niania* (nurse), a functionary with certain distinctive traits peculiar to the Russian variety. Springing from the soil and often born in slavery they were capable of an affection for their charges which could hardly be better described than by the narrative of the veteran Prince Kropotkin, who relates an incident which shows us clearly how devoted are Russian servants to their young masters. In earliest childhood, the germ of that vivid imagination, as well

as his love of folk-lore, was instilled into the mind of the young Moussorgsky by his *niaia*, and those acquainted with the songs forming the 'Nursery' cycle will hardly deny that his nurse must have exerted a subtle yet powerful influence upon the master's child-mind. It is interesting to note that Pushkin was similarly indebted. Moussorgsky, too, had a very strong affection for his mother, to whom he dedicated two of his works.

Madame Chestakov, the sister of Glinka and editor of his 'Memoirs,' filled a gap in the life of the Father of the Russian school caused by his wife's flighty and unsympathetic nature. She is also to be observed after his death in more or less close touch with the *Koutchka*.

It seems apposite before concluding this chronicle to recall that it fell to Borodin himself, a devoted husband, and 'father' of several adopted daughters, to make on behalf of Russian musicians a signal return for benefits received from womankind. It was he who founded the Petersburg School of Medicine for Women, a service which its students commemorated at the time of his death with a funeral wreath.

And in conclusion will it suffice to say that but for Mrs. Rosa Newmarch, whose gifts are so vividly reflected in her services to Russian music, literature, and art, this paper and many another could never have been written?

### Occasional Notes.

As our advertisement columns indicate (see p. 429), applications from IMPORTANT Australasia, England, and the POST VACANT. tinent are being invited for the post of Director of the Conservatoire of Music at Sydney, a new institution under the control of the Minister of Education. The post carries a salary of £1,250, and is therefore likely to be eagerly sought for. We earnestly hope that the successful candidate will be an Englishman, and one well acquainted with educational conditions and processes. Such an appointment, we are sure, would give the greatest satisfaction both here and in the colony.

For the second time Mr. Josef MR. HOLBROOKE'S Holbrooke is to be congratulated 'DYLAN.' on the production of a grand opera. It will be remembered that his opera 'The children of Don' was given during Mr. Hammerstein's tenure of the London Opera House. It was not a lasting success, but drew the attention of the public to Mr. Holbrooke's fertility, facility, and resource as an orchestral writer. We now hear that Sir Joseph Beecham will shortly produce 'Dylan,' the second part of the trilogy that opens with 'The children of Don.' At the time of writing rehearsals are in progress, but no information is to hand as to the cast and conductor.

In 'Dylan, son of the wave,' we are still concerned with the three children of Don—Gwydion, Govannion, and Elan. The first part of the trilogy closes with Gwydion in ascendancy over Govannion, and young Dylan, the son of Elan, declared Gwydion's heir and successor. Dylan's father was Lyd, the sea-king, and the boy grows up amphibious, being as much at home swimming in the sea as walking on dry land. He delights in wild nature—the waves (who call him

brother), the winds and the sea-fowl are his companions. Between the two operas he grows up alone, ignorant of his parentage. In the opening scene of 'Dylan' he comes to Govannion and Elan, and strangely moves his mother with a song of praise to sea and wind. Govannion recognizes the young minstrel as his nephew, whom he hates for his coming power. He follows Dylan out and ruthlessly murders him. The sea-fowl watch the deed and track Govannion as he flees for refuge. They then come to the sea-king, to whom they proclaim the murder and the murderer, and bring news that Govannion is with Seithenin, guardian of the dykes for a king or lord named Gwyddno. Lyd invokes vengeance upon Govannion for the murder of his son, and summons all his furious tempests to overwhelm the murderer, who has added insult to injury by hiding upon land reclaimed from the sea-king's dominions. In the final scene sea and storm have burst the dykes, Govannion vainly cries for admittance into Gwyddno's castle, and perishes. The music has long been available in the form of pianoforte score. A glance through it shows that Mr. Holbrooke has fitted apt music to this stern and wild subject. A large part of the score is occupied in rugged nature-description of the kind that Mr. Holbrooke can conceive with great power. Waves, wind, and sea-fowl are made characters in the drama, and some striking, elaborate choruses fall to their share. Those who have heard the Overture to 'Dylan' will remember the splendid passages descriptive of the whirlings of the sea-birds. The subject of 'Dylan' is well suited to Mr. Holbrooke's gifts, and we hope to be able to speak highly of his music and its performance.

Two examples of munificent BENEFACTORS generosity to the cause of music TO MUSIC. have to be placed on record. The late Mr. Samuel Heilbut, who died in April, has bequeathed £15,000 to the City Corporation

for the advancement of musical education in connection with the Guildhall School of Music by the establishment of one or more Samuel Heilbut Scholarships for students of that School 'for proficiency in music, and in particular for the possession of the best-trained tenor voices, that is to say, tenor voices which shall best combine natural excellence with excellence derived from training.'

A few days after this announcement was made we learned that an anonymous donor had agreed to guarantee the sum of £3,000 per annum to the University College of Wales, Aberystwyth, for five years, to enable the College to found a school of instrumental music.

At the Court held at Buckingham Palace on June 1, Herr Gottlieb's Viennese Orchestra was in attendance and played the following selections of music:

March ...	'Eldorado' ...	Richter
Overture ...	'Fingal's Cave' ...	Mendelssohn
Waltz ...	'Kaiser Walzer' ...	Strawinsky
Slavonic Dances ...	'...'	Dvorak
Ballet Music ...	'Sylvia' ...	Delibes
Song ...	'Mon Cœur s'ouvre à ta voix' ...	Saint-Saëns
Selection ...	'Fledermaus' ...	Strawinsky
Waltz ...	'Night of love' ...	Liszt
'Chant Elégiaque' ...	'...'	Tchaikovsky
Suite ...	'Joseph and his brethren' ...	Schubert
Intermezzo ...	'In the night' ...	Jean Gilbert
Selection ...	'Madama Butterfly' ...	Puccini
Morceau ...	'Ein Albulblatt' ...	Wagner
March ...	'Im Buntum Rock' ...	Jessel

This programme cannot be described as chauvinistic, and it may be very well studied in connection with the article by Mr. Clutsam on 'Commercial music and the native composer' that appeared in our June issue.

## MUSICAL NOTATION :

PRACTICAL WAYS OF EXPRESSING  
DETAILS OF MUSICAL COMPOSITION.

BY H. ELLIOT BUTTON.

As musical compositions get more complicated, elaborate, and difficult of execution, it is increasingly incumbent upon the composer to present his meaning in a form that will help the performer to grasp that meaning with as little trouble as possible.

The object of these articles is to point out to composers, arrangers, and editors, the difficulties they often unwittingly place in the path of executants, and to suggest various means of obviating those difficulties.

## PRELIMINARY HINTS.

Strive for clearness and consistency ;

Use no unnecessary or ambiguous signs ;

MS. intended for the printer should be written on one side of the paper only, and clefs and key-signatures should appear at least once on each page ;

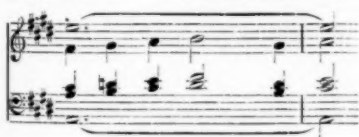
Use *groups* to show beats, and *slurs* to show phrases ; and conversely

Do not use grouping as a means of showing phrasing, or slurs to show the beats in a bar.

SECTION I.—TIME-SIGNATURES, GROUPING OF  
NOTES, ETC.

By far the most convenient 'pulse' unit is the crotchet or the dotted crotchet, and the reason for this is not difficult to find. The adoption of this unit obviously gives less trouble to the writer of a manuscript, as a crotchet is more easily written than a minim. It also lends itself to concision in grouping, and can be so used as to keep the time-signature in the mind of the performer. Thus :

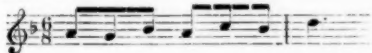
Te Deum in E. CHARLES MACPHERSON.



looks like 6-4, but it is in reality 3-2. This would clearly be shown if written with the crotchet as unit, thus :



Again, the grouping of :



shows the double accent of the 6-8 bar, which is obscured when the dotted-minim-unit is used :



Such passages as :



are much simplified if written thus :



It will at once be seen that the same advantage obtains even to a greater extent in 9-8 and 12-8 time.

A century or so ago some composers wrote slow movements in quaver- or semiquaver-unit time, and fast movements in minim-unit time. In the slow movements this led to very long bars, in which it is extremely difficult to realise the 'beats' at sight. With the crotchet-unit such passages as the following are made far clearer and more easily read :

Sonata Pathétique (Op. 13), BEETHOVEN.

Slow quaver unit (8-8)



Crotchet-unit (4-4)





Here it may be contended that, by throwing two bars into one, the composer's intention has been violated. But is this so? Let us examine the result carefully. We find that the strong accent comes only half as often as in the original, that is, on the C's, and that the F's have only the medium accent. Is not this exactly what one's æsthetic sense dictates? And so throughout it will be found that by this method the true rhythm of the movement is made clear. That Beethoven intended this rhythm is conclusively proved by the fact that he added a silent bar at the end. When written in 4-4 (as in the example above), the necessity of this silent bar is at once obvious.

The signs  $\text{C}$  and  $\text{C}$  should, I venture to say, never be used.  $\text{C}$  has been made to represent 8-8 as in the above example, 4-4, and 4-2, and  $\text{C}$  to show 2-2 and 4-2. It is difficult to see why signs so ambiguous have not been abandoned long ago, as the figure time-signatures are so perfectly clear in their meaning.

Care should be taken to group notes in such a manner as plainly to show the half-bar in 4-4 or 6-8 :



becomes more distinct when written thus :



because the bar is divided into its two halves :

Notes on a weak accent should never be dotted across a stronger accent. Two examples will be sufficient to show the advantage of using tied, instead of dotted, notes in such instances :



should be written thus :

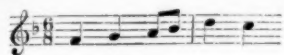


Should be written thus :





The advantage of this grouping is still more plainly shown when :





is written :



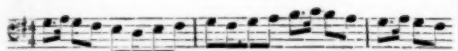
where the accent and the whole character of the music become clear.

Such care in notation is particularly necessary when writing in compound time and with complicated cross rhythms.

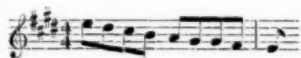
When groups such as  occur now and then, intermingled with groups of  it is as well to emphasise the difference by dividing the former into beats. For instance :



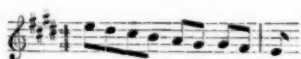
would be more clearly expressed thus :



Similar splitting up of groups is also advisable when in scale-passages there are repeated notes. It tends to attract the eye to the fact that the scale-passage is not continuous. Compare, e.g. :



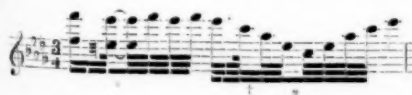
with :



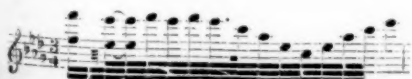
In examples more complicated than the extremely simple ones given above, the advantage to be gained by careful division into groups is still more striking.

Where there are long groups of demisemiquavers, or shorter notes, their exact position as regards time can be made clear at a glance by a judicious splitting up into shorter groups.

The following passage from Basil Harwood's 'On May Morning' :



is shown broken up into crotchet groups, quaver groups, and semiquaver groups. Note that only one line is needed at \* and \* because it connects quaver groups, whereas two lines are needed at † to connect semiquaver groups. But how extremely difficult to read would this passage have been if printed thus :



It is perhaps hardly necessary to say that plain notes and dotted notes should never be written *on the same stem*. When any difficulty occurs in giving the two notes separate stems it can usually be overcome by exercising a little ingenuity. The following phrase :



could be expressed with advantage in this way :



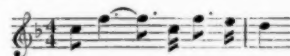
The beats can also be shown more clearly by a consistent use of rests; but these will be dealt with in a later section.

As an example of how simple passages may be made to look difficult by clumsy (but mathematically accurate) notation, the following may prove of interest :

"Penillion Song."  
(Welsh Melody.)



should have been written :



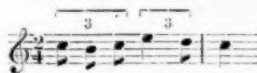
and



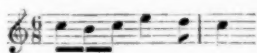
should be :





We now come to the question of the best system of notating such groups as triplets, duplets, &c. There would seem to be no recognised rule concerning these, but it is evident that readers of music would have reason to be grateful if publishers would only combine to adopt some logical, easily grasped plan. The simplest way of dealing with the matter is to remember that the dotted crotchet stands for the crotchet—that for all practical purposes these are equal. Such a passage as :



is exactly the same in effect as :



and the latter method of writing (the dotted crotchet-unit instead of the crotchet-unit) is adopted because it saves the use of the sign , and simplifies notation. Note here that a bracket, and not a slur, is used with the triplet-indicating figure 3 (see hint, 'Never use slurs to show beats'). No bracket, however, is necessary if the notes are bound as follows : 

If, then, we want to write two notes of time value equal to the three quavers we express them thus :



still using quavers, and not crotchets, because two quavers are equal to the unit (♩). Similarly, if in writing 2-4 time we crush three notes into the space of two quavers we again use quavers :



as three quavers are equal to the unit (♩) ; but if we want to crush more notes into the unit value, we must always choose notes whose sum (without bracket and figure) exceeds the time of the

note whose value they represent. The following table will make this quite clear :



The excerpt from Beethoven's Choral Symphony, quoted below as a crucial example of the advantages derived from using the crotchet- or dotted-crotchet-unit, will form a fitting conclusion to this section :



Let this now be notated with the dotted-crotchet as the unit, and the composer's intentions are sharply silhouetted :



The rhythm is here made apparent : many accidentals are found to be redundant and are therefore eliminated ; the fast single beat in a bar, difficult to follow and awkward in execution, is replaced by three (or four) ordinary beats ; and lastly the necessity for

*Ritmo di, &c.*, is entirely avoided, and executive difficulties are considerably reduced.

Indeed, there can be little or no doubt that with very few exceptions the crotchet- or dotted-crotchet-unit is the most suitable for all styles of music.

(To be continued.)

## THE MELODIES OF LUTHER'S HYMNS.

BY ARCHIBALD W. WILSON.

The chorales are the growth of many centuries. Gradually, during the Middle Ages, German sacred verses—the old Easter Kyrie-songs, translations of Latin hymns, metrical paraphrases of parts of the liturgy, and the Christmas cradle-songs of the Mystery Plays—won their way into the services of the Church. Thus at the German Reformation, a spiritual song in the popular tongue was already in being, a foundation on which the new hymnody might be built. 'I wish,' wrote Luther to his friend, Spalatin, in the year 1524, 'to make German psalms, that is to say, sacred hymns for the people, that the Word of God may dwell among them by means of song also.' He therefore set himself to revise many of the old spiritual songs, giving them a fresh poetic beauty and adapting them to the teaching of the Reformed Church. At the

same time he carried on the work of the past by composing new hymns, some of which are translations and some are original. After the revision of the mediæval texts came that of the melodies also, the latter often receiving more drastic treatment than the former. The melismata, or groups of notes set to one syllable, which are so characteristic of plainsong melodies, were simplified and the rhythm more clearly defined. In the musical part of his work Luther had the assistance of two eminent musicians, Conrad Rupff and Johann Walther. The latter has been called the 'Asaph' or chief musician of the Reformation. He not only had a large share in the work of revising the mediæval sacred songs, but also composed or arranged melodies for many of the new hymns. The first collections of texts and melodies—Walther's 'Gesangbuch' and the

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'Erfurt Enchiridion'—were published in the year 1524.\* Walther's hymn-book, of which only the separate voice-parts were printed, was intended not for the congregation but for the trained choir. The melodies lie in the tenor, and serve as *canti fermi* in polyphonic settings of four or five parts. In the Enchiridion, which was meant for home use, the melodies appear in a simpler form. They alone are noted above the text. The melodies, as the early chorale-books have them, are in the old Church modes. Many of them, however, lost their modal characteristics in the 17th century, when modern tonality became established. Bach, in his chorale-preludes on 'Nun komm der Heiden Heiland,' uses both forms of the melody—the one modal, the other in the minor key. Luther himself has defined his position with regard to the editorship of the melodies. To Rupff and Walther, whom he summoned to Wittenberg as his guests, he said, 'You gentlemen understand your musica and your notes admirably: but as to what spirituality is and the Word of God, on that point I think that I too may put a little word in.'

The composition of the polyphonic settings was left to the musicians. Luther concerned himself with the moulding of the melodies into the simple form which is found in the Enchiridion. Köstlin, in his essay 'Luther as the father of the Evangelical church-song,' depicts the three men at work: 'While Rupff and Walther,' he says, 'sat at the table with their music sheets, Luther paced up and down trying over the tunes on his flute until he had established the melody as a rhythmically complete, well-rounded, strongly knit whole.'

The following melodies of hymns, the texts of which Luther arranged or composed, are found in Bach's Chorale-preludes for the organ:

#### (A.) THE OLD MELODIES.

(1.) 'Christ lag in Todesbanden' ('Christ lay in the bonds of death,' V., No. 3; VI., Nos. 15 and 16†) Luther founded the text and Walther the melody on those of the old Easter hymn 'Christ ist erstanden' ('Christ is risen,' V., No. 4), which dates from the 13th century. The chorale‡ bears in the Erfurt Enchiridion the title 'Christ ist erstanden gebessert (improved).' Walther made two versions of the old melody. The second one—that of the Enchiridion—soon fell out of use.

(2.) 'Nun komm der Heiden Heiland' ('Now come, Saviour of the Gentiles,' V., Nos. 42 and 43; VII., Nos. 45, 46 and 47). Both text and melody—the one certainly, the other perhaps, the work of Luther—are based on the Latin hymn 'Veni Redemptor Gentium.' Luther had acquired an intimate knowledge of plainsong in his youth, as a choirboy at Eisenach.

(3.) 'Dies sind die heiligen zehn Gebot' ('These are the sacred Ten Commandments,' V., No. 12; VI., Nos. 19 and 20). In the Enchiridion the melody is stated to be that of the 13th century pilgrims' song 'In Gottes Namen fahren wir' ('In God's name go we forth'), which was sung before the battle of Hasenbühl in the year 1298. As the editor—probably Luther's friend, Justus Jonas—thought it necessary also to print the notes, perhaps the tune was not well known or had undergone some alteration.

\* Two Enchiridions were published simultaneously at Erfurt, the one by Trutebul, the other by Maler. The chief difference between them lies in the arrangement of the order of the hymns. It is the Trutebul edition to which reference is made in this article.

† In this and each similar case reference is made to Bach's chorale-preludes on the melody. The Roman figures indicate the number of the volume in the Peters edition of Bach's organ works.

‡ The term 'chorale' was not used till later in the century. It is now applied to all the hymns of the Lutheran Church.

(4.) 'Vater unser in Himmelreich' (Luther's poetical version of the Pater noster, V., Nos. 47 and 48; VI., Nos. 52 and 53). Zelle\* thinks that the well-known Dorian melody is Walther's adaptation of an old Alpine song.

(5.) 'Jesus Christus, unser Heiland der von uns den Gottes zorn wandt' ('Jesus Christus, our Saviour, who turned from us God's anger,' VI., Nos. 30-33). The chorale in the Erfurt Enchiridion bears the title 'Das Lied Sant Johannes Hus gebessert,' which shows that a translation of Huss's hymn 'Jesus Christus, nostra salus' was previously in use. Zelle thinks that Huss may have formed his melody out of an old Marienlied to which it bears some resemblance. At the Reformation it appears in two forms. That in Walther's hymn-book is probably the original one. For the Enchiridion the melody has been simplified.

(6.) 'Wir glauben all' an einen Gott' ('We all believe in one God,' VII., Nos. 60 and 61). This old Dorian melody, the original of which, set to a Latin paraphrase of the Credo, appears in a Breslau manuscript dated 1417, has undergone many changes. Walther's version was too elaborate for general use.

(7.) 'Gelobet seist du Jesus Christ' ('Praised be Thou, Jesus Christ,' V., Nos. 17 and 18). This beautiful mixolydian melody, which is found in Walther's hymn-book, was already well known at the Reformation. This accounts for the fact that all the Enchiridions which have the text, omit the noting of the melody as unnecessary.

#### (B.) THE NEW MELODIES.

(1.) 'Ein feste Burg ist unser Gott' ('A strong tower is our God,' VI., No. 22). The origin of the melody of this famous chorale, which proved such a mighty force in the Reformation, has been the subject of much research and controversy. Baümker has traced its component phrases to three sources: the Credos of the 'Missa de angelis,' the 'Missa in duplicibus solemnioribus,' and the 'Missa in duplicibus.' Köstlin on the other hand points out that Luther's melody differs in some important respects from these plainsong passages. At the end of his criticism of Baümker's analysis, he adds, 'Could Luther, in fact, so laboriously have collected for his melody these small extracts out of three long Masses and put them together like pieces of mosaic? Let those who wish believe that of him!' Schweitzer, in his 'Life of Bach,' adopts the *via media* when he says that the melody is 'woven out of Gregorian reminiscences.'

(2.) 'Vom Himmel hoch da komm' ich her' ('From high heaven I come hither,' V., No. 49, and pp. 92-101; VII., Nos. 54 and 55). The chorale is first found in a book entitled 'Geistliche Lieder, aufs neu gebessert, zu Wittenberg. Mar. Luth.,' which probably was published in 1528. The melody to which the text is there set is that of a popular riddle-song, 'Ich komm' aus fremden Landen her.' In a few years, however, this melody had to be ejected from the Church, as it still haunted every dancing-booth and every tavern. Its place was taken by the splendid tune—well-known owing to its prominence in Bach's 'Christmas Oratorio'—which has ever since been associated with the text. This appeared first in 1539. Zelle thinks that it may have been composed by Luther. The last line is almost identical with that of 'Ein feste Burg.'

(3.) 'Aus tiefer Not schrei' ich zu dir' ('Out of deep need I cry to Thee,' VI., Nos. 13 and 14). This fine Phrygian melody, which appears both in Walther's hymn-book and in the Erfurt Enchiridion, is by some

\* 'Die Singweisen der ältesten evangelischen Lieder,' No. 50, Fr. Zelle.

thought to be founded on that of a folk-song, 'Meins trauerns ist.' Zelle, however, points out that the resemblance lies only in the first three notes, and considers the chorale melody to be the composition of Walther. It has held a prominent place in organ music from the time of Bach to the present day.

(4) 'Mit Fried' und Freud' ich fahr' dahin' (V., No. 14). This beautiful Dorian melody, which was probably composed by Walther, first appeared in the second edition of Maler's *Enchiridion*, published in 1525. Its original varied rhythm, like that of many other chorale melodies, has in later times been simplified by the equalisation of the note-values.

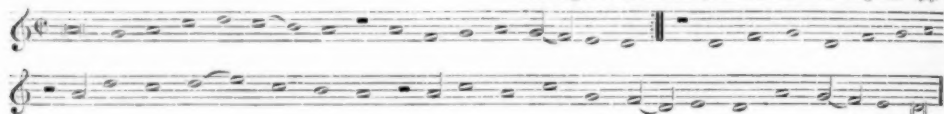
(5) 'Christ, unser Herr, zum Jordan kam' (VI., Nos. 17 and 18). The text and melody were first brought together in Klug's hymn-book, published in 1543, and have been associated ever since. Walther had composed the melody a few years earlier for another of Luther's hymns.

(6) 'Nun freut euch lieben Christen g'mein' ('Rejoice now together, dear Christians,' VII., No. 44).

This melody, which in English hymn-books is set to the hymn 'Great God, what do I see and hear,' is mostly attributed to Luther. More probably, however, as it is written in the secular (Ionian) mode, it came originally from folk-song. It is now more especially associated with the chorale 'Es ist gewisslich an der Zeit.'

Luther died in 1546, and Walther, his friend and colleague, in 1570. Their work is one of the most notable achievements in the history of music. For nearly two centuries after their deaths German poetry and German music were focussed on the chorale. The devotional fervour that glowed in the hymns of Herberger, Rinkart, Franck, and Gerhardt, found expression also in music. New melodies were written, and settings of those already in use were made by nearly all the 17th century masters of polyphony. The chorale was the great spiritual influence which guided the genius of Johann Sebastian Bach. From the chorale is derived 'that almost stern idealism in music which is met with in the creations of the specifically German composers, from Praetorius, Heinrich Schütz, and Bach, to Johannes Brahms.'

'Christ lag in Todesbanden' (from WALTHER'S *Gesangbuch*, 1546).



'Aus tiefer Not' (from the Erfurt *Enchiridion*, 1524).



'Ein feste Burg' (from the Erfurt *Gesangbuch*, 1531).



'Mit Fried' und Freud' ich fahr' dahin' (from Bach's Church Cantata).



\* The G clef is here used instead of the C' clef of the original notation.

#### SIR ISIDORE GEORGE HENSCHEL.

It is a pleasure to record the conferring of a knighthood on the distinguished musician we have known so long as Dr. Henschel. No other artist in this country has earned a deeper respect for his wide attainments, especially as a singer. No doubt the fact that Sir George Henschel recently decided to retire from the concert-platform stimulated the powers-that-be who advise His Majesty King George in these matters, to take this opportunity of publicly recognising his long and devoted services to musical

art in this country. In our issue for March, 1900, we gave a full sketch of the career of this accomplished composer, conductor, pianist, and singer. We need now only refer to the chief incidents of his very active life.

Isidore Georg (to adopt the original spelling) Henschel was born at Breslau, on February 18, 1830. In 1862 he appeared as a pianist at Berlin, and when he was only sixteen he appeared as a bass singer at Hirschberg. He entered the Leipzig Conservatorium



in 1867, and while still a student he appeared as Hans Sachs in the production of 'Die Meistersinger' at Munich in 1868. In 1870 he joined the Royal Conservatorium at Berlin, and in 1875 he sang the bass solos in Bach's 'Passion' music, under Brahms. He first appeared in England at a 'Monday Popular' Concert, on February 19, 1877, and at once made a great reputation as a Lieder-singer. In 1881 he married Lilian Bailey, an American soprano, and in the same year he became the conductor of the Boston Symphony Orchestra, a post he held for three years. In 1884 he returned to England, and in 1886 he was appointed to succeed Madame Lind-Goldschmidt as a professor of singing at the Royal College of Music. He then established the 'London Symphony Concerts,' which were maintained for eleven years. In 1890 he became a naturalised British subject, and from 1893 to 1895 he conducted the Scottish Orchestra. In 1894 his 'Stabat Mater' for soli, chorus, and orchestra was performed at the Birmingham Festival. A 'Requiem' (Op. 59) has been performed in many musical centres. His opera 'Nubia' was produced at Dresden in 1899. Mrs. Lilian Henschel died on November 4, 1901, and a few years later Sir George married his present wife (Amy Louis).

The following is the full programme of the farewell vocal recital he gave at the Bechstein Hall, London, on April 29 of this year :

- |   |                           |
|---|---------------------------|
| (a) Aria from 'Rinaldo' .. .. .   | Handel                    |
| (b) Osmin's Song from 'Il Seraglio' .. .. .                                   | Mozart                    |
| (c) Crugantino's Song from Goethe's 'Claudine von Villa Bella' (1799) .. .. . | Beethoven                 |
| (d) Der zürnende Barde .. .. .  |                           |
| (e) Lachen und Weinen .. .. .   |                           |
| (f) Eifersucht und Stolz .. .. .  | Schubert                  |
| (g) Der Doppelgänger .. .. .  |                           |
| (h) Der Schmetterling .. .. .   |                           |
| (i) Husaren-Alzoug .. .. .  | Schumann                  |
| (j) Two Venetian Boat-Songs .. .. .   |                           |
| (k) Der Asra .. .. .  | Rubinstein                |
| (l) Wie viele Zeit verlor ich .. .. .   | Hugo Wolf                 |
| (m) Am wilden Klippenstrande .. .. .  | From the                  |
| (n) Die Sommernacht .. .. .   | 'Trompeterlieder' .. .. . |
| (o) Am grünen See von Nemi .. .. .  | Op. 25 (1875) .. .. .     |
| (p) Hallel—Archibald Douglas .. .. .  | Loewe                     |

\* Sir George Henschel's first song before an English audience, St. James's Hall, London, February 19, 1877.

A consummate artist in song, his absence from the concert-platform is a matter for regret. But it is gratifying to know that Sir George will continue to devote himself to teaching, and thus, it may be hoped, convey to another generation the fine traditions of style, technique, and interpretation he has created.

## ARMY DIRECTORS OF MUSIC:

### A NEW ARMY ORDER.

An Army Order recently issued provides for the appointment of directors of music. The conditions are as follows: 'A bandmaster under the age of fifty-five may be granted a commission as Director of Music with the honorary rank of lieutenant. On being so promoted he shall receive the same rates of regimental pay and allowances as a quartermaster of the regiment or corps to which he is gazetted. He shall retire from the Army at the age of sixty-five.'

This new Order-in-Council relating to Army Directors of Music (formerly bandmasters) is not to be confounded with any former regulation, in which Directors of Music are appointed to the Navy or Army Schools of Music at Eastney and Kneller Hall. It is entirely a new thing, a landmark in the history of British military bands. A few words on that history may not be unacceptable. There cannot be much to say, as it is only a mushroom subject.

Take away the valved instruments from any military band of to-day, and what remains! Nothing but a combination such as one reads of as forming the mediæval 'waits' or town bands. Yet of such was the military band of considerably less than a hundred years ago. The 'bandmaster' of the time was simply the chief musician, and was considered to be well rewarded for his services by the pay and rank of a sergeant. Then in the early days of Queen Victoria the inventions of Sax came into vogue. The potency of music as allied to warfare had already been insisted upon in the armies of Frederick the Great and of Napoleon, and the modern military band came into existence. For many years it was the fashion in England to employ a German bandmaster (a matter in which only the officers were concerned; they engaged and paid whom they liked). He was employed in addition to the old band-sergeant, who remained in disciplinary control, whilst the German or other 'bandmaster' was a civilian and looked after the æsthetic, musical side.

The march and spread of musical education in England in the later half of the last century brought this state of things to an end. The British-made bandmaster proved himself quite equal to his foreign confrère musically, whilst he had the additional advantage of being eligible to take command in a military guise; so the offices of the ancient bandmaster-sergeant (so to speak) and the modern (civilian) bandmaster were merged in the Kneller Hall bandmaster. As was to be expected the 'new man' had a rough time of it, at first. Officers (the purchase system has only just been abolished) were dead against it, but as the saving of cost was great and undeniable, they had no 'case' and the home-made article won in the end. The promotion of Lieut. Dan Godfrey, in the Grenadier Guards, on the occasion of Queen Victoria's Jubilee, was a matter both of personal regard and as a compliment to the then senior bandmaster. It was not made the subject of an Order-in-Council, nor did it alter the regulations, and the retirement of Mr. Godfrey brought its end. But fifteen years ago a distinct advance was made by an order providing for a bona-fide commission to be granted to one bandmaster in each establishment—the Marines, the Guards, and the Artillery, the recipients being George Miller, Charles Godfrey, and Ladislav Zaverl, respectively. This was subsequently varied and slightly extended. The order was hailed with delight by bandmasters as a body, who all looked on it as the dawning of a fuller recognition of expert services which were growing beyond the measure of the rank and pay of a warrant officer. And the new order in creating the rank 'Director of Music,' and ordaining that it shall be that of an officer, is regarded as a further improvement. Hitherto a bandmaster on promotion to the direction of the Naval or the Military School of Music had to become a quartermaster, while a bandmaster who was promoted as a bandmaster had to become an executive officer. Now neither quartermaster nor executive officer (since the latter admitted of no possibility of promotion) exactly suited the case. Hence the pre-eminent workableness of the new order.

The next thing to hope for is that the number of commissioned bandmasters—that is, 'Directors of Music'—will be extended. The progressive promotion provided is a distinct encouragement, and the gradation of all bandmasters is a point which might well be considered as providing a further incentive. In the German service there are no commissioned bandmasters, and yet there are about six different grades, each most zealously guarded and suitably honoured.

## Church and Organ Music.

### THE COMPLEAT ORGANIST.

BY HARVEY GRACE.

(Continued from June number, p. 386.)

#### VIII.—OF OLD ENGLISH ORGAN MUSIC.

Wishing to look up a point connected with English organ music, I recently took down Dr. Walker's 'History of music in England,' feeling sure that so popular an instrument and its composers would be adequately dealt with therein.

The index, however, while referring me to viols, virginals, and lute, was dumb as to the organ, and search through the volume brought no greater haul than a few passing and disparaging comments on organ music. Reference to the volume of lectures delivered at the Tercentenary of the Worshipful Company of Musicians, and published under the title 'English music (1604-1904),' brought me little more. The lecturers, among whom were occupants of august organ-lofts, dealt with the pianoforte, the water-organ of the ancients and the organ of to-day, old English songs, dances, string and wind instruments and their composers, and operas; but on the subject of organ music a decent silence was maintained. Even the lecture on the cathedral composers and their works contained no reference to their organ compositions. The one ewe lamb of organ music was provided at the lecture on 'Music in England in 1604,' when amongst the illustrations was played a little organ prelude by Coperario—a gentleman who, having studied in Italy for a space, ever after so misnamed himself, regarding it as an improvement on the rude and homely Cooper he was born. And yet between 1604 and 1904 some more than passable English organ music had been produced, though the most ardent patriot among us must admit that until recent years our instrumental output was not on the same level of excellence as our choral works. Our shortcomings in the matter of organ music in particular were due to a variety of circumstances. In the first place, the instrument bore a much more important part in the Roman and Lutheran services than in the English. Then the pedal organ was some three hundred years arriving hither from the Continent. Add to this the fact of our being about a century late in adopting equal temperament, and it is easy to understand why English organ music was so much behind that of the Continent,—how much behind can easily be seen by a glance at the works of some of the earlier Italian composers and some of the pre-Bach men in Germany.

Putting aside Buxtehude as the outstanding figure before Bach came on the scene, there were such remarkable men as Scheidt, Froberger, Hanff, Weckmann, and others, much of whose music is to-day almost as vital as that of Bach. When we consider how our Blows and Purcells were writing for manuals only, often with an eye to harpsichord performance as well, and then look at these opening and closing bars of a piece of German organ music written by one Franz Tunder, born in 1614—nearly a

half-century before Purcell—we can see at a glance our handicap:

Ex. 1. Variations on 'Jesus Christus unser Heiland,'  
Var. I.

Man. *f* C.F.

Ped. *f*

End of Var. III.

To the practical drawbacks mentioned above must be added the fact that our genius had always been vocal rather than instrumental. The very excellence of our polyphonic composers' choral-writing was against our instrumental progress. Men who were giants in vocal music came down with a run to sometimes less than ordinary stature when composing for instruments. The obsession of Handel, with his matchless choral technique and his sketchy instrumental methods, was a further blow from which we have only recently recovered.

But because we have produced no Bach or Rheinberger we need not therefore unduly belittle ourselves. The work of our early organ composers, in spite of the drawbacks under which they laboured, was often astonishingly good. Such men as Gibbons, Blow, and Lock were far too great to be entirely overcome by the deficiencies of the instruments of their day; so that, while we have never had any considerable bulk of good native organ music, we have always had some of which we need not be ashamed.

The flame has burned more or less steadily since the 16th century, flickering ominously at times (with occasional spurts when a Wesley came on the scene), but to-day a fire at which we may look with pride and even more hope. It needs but an increased desire on the part of our players to warm themselves thereat for the future to be wholly bright. This prejudice against the native composer is of course not confined to the organ loft, but it has always been no less strong there than elsewhere, and this also has been against English organ music. Hardly yet is the day past when for an Englishman to compose serious organ music is to invite the neglect of his colleagues, who will cheerfully spend perspiring, shin-aching hours over a difficult foreign work or a complicated orchestral disarrangement. In such doings, however, so far from being daring innovators, they merely follow the custom of the 'good old times.' Drifting on a day into the office of Walker & Sons, the organ-builders, I saw hung on the wall the programme of a recital given in the factory on March 27, 1848, 'at half-past two o'clock precisely,' by Thomas Adams. Now Adams, as we all know, was not only a fine player,—was not he known as 'the Thalberg of the organ?'—but a notable composer as well. One might have expected him to include a fair quantity of real organ music in his programme. Here, however, is his selection, and it needs but the substitution of Wagner

and Tchaikovsky for Haydn and Handel, and the inclusion of some light organ pieces in place of three of the improvisations, to make it a typical programme of certain of our modern recitalists:

## PART I.

(The selected pieces, with the exception of the variations, from Handel.)

- |  |         |                     |
|--|---------|---------------------|
| 1. Extemporaneous .. .. .                          | .. .. . | .. .. .             |
| 2. Air, 'Lord, remember David' .. .. .             | .. .. . | 'Redemption.'       |
| 3. Chorus, 'Ye sons of Israel' .. .. .             | .. .. . | 'Joshua.'           |
| 4. 'Adeste Fideles,' with variations .. .. .       | .. .. . | Adams.              |
| 5. Air, 'Heart, the seat of soft delight' .. .. .  | .. .. . | 'Acis and Galatea.' |
| 6. Chorus, 'O, the pleasure of the plains' .. .. . | .. .. . | .. .. .             |
| 7. Extemporaneous .. .. .                          | .. .. . | .. .. .             |
| 8. 'With thee, the unsheltered moor' .. .. .       | .. .. . | 'Solomon.'          |
| 9. Chorus, 'From the censor' .. .. .               | .. .. . | .. .. .             |

## PART II.

(The selected pieces from Haydn.)

- |  |         |                     |
|--|---------|---------------------|
| 1. Symphony in E minor .. .. .         | .. .. . | .. .. .             |
| 2. 'Graceful consort' .. .. .          | .. .. . | 'Creation.'         |
| 3. Extemporaneous .. .. .              | .. .. . | .. .. .             |
| 4. Andante .. .. .                     | .. .. . | 8th grand Symphony. |
| 5. Finale .. .. .                      | .. .. . | 5th grand Symphony. |
| 6. 'Spring, her lovely charms' .. .. . | .. .. . | 'Seasons.'          |
| 7. Chorus, 'Awake the harp' .. .. .    | .. .. . | 'Creation.'         |
| 8. Finale .. .. .                      | .. .. . | Extemporaneous.     |

In regard to the extemporaneous numbers, I learn from the eldest Miss Walker—an organ pupil of Goss, and now in her eighty-sixth year—that Adams, instead of practising before a recital, made use of his improvisations for the purpose of becoming acquainted with the details of the instrument. This explains the presence of four such items.

On behalf of the players of the last generation, it should be said that their neglect of English organ music was due largely to the fact that most of the older works existed only in manuscript, scattered about in organ lofts and museums, while much of the later organ music was included in harpsichord books, being often written indifferently for either instrument. It is only during the past few years that we have been able to make anything like a fairly complete survey of the work of our native early organ writers. While a few pieces, notably some of Samuel Wesley, have been accessible in various collections for some time, the only systematic attempt to place this old music within our reach is the series known as 'Old English organ music.'

There are two ways of undertaking a work of this kind. One is to publish the works simply as a contribution to the antiquarian and historical side of the art, giving us the dry bones, so to speak. The other is to treat them as music still possessing a claim to be considered from an artistic point of view. The latter method involves the adaptation to the modern organ, alternative suggestions in the doubtful passages that inevitably occur in old manuscripts, and the occasional filling in of what was often a skeleton obviously intended to be clothed by the performer in much the same way as he would harmonize a figured bass. The second of these two plans was the one adopted, and the responsible task of editing was undertaken by Mr. John E. West. So far thirty-six numbers have been published, and the collection is one that should interest every English organist. The period covered is from the middle of the 16th century to the middle of the 19th—the term 'old English' being thus more elastic than is its wont. The past seventy years, however, have seen such strides in every department of the organ and its music that we do not feel the adjective to be inappropriate.

Though the main object of this article is to draw attention to certain numbers that claim consideration

as music quite apart from antiquarian, patriotic, or sentimental reasons, the historical side of the series is too interesting and important to be passed over. For this reason one looks with special curiosity at two 16th-century pieces (No. 24). Richard Alwood, the composer of the first, appears to have been a priest-organist, and to have flourished in the middle of the 16th century. The dates of his birth and death are unknown. He left, amongst other MS. works, seven organ pieces. John Redford, who wrote the second, is better known to us, mainly by virtue of the famous anthem which some present-day historians would have us believe was written by someone else. Both these pieces are vocal rather than instrumental in style, but in spite of their antiquity they are not unpleasing, being moreover so dignified and devotional that they well deserve use for preludial purposes. A notable advance, both in subject and treatment, is found in three 17th-century pieces (No. 14)—a Voluntary by Orlando Gibbons, a Voluntary for a double-organ\* by Matthew Lock, and a Toccata by John Blow. The Gibbons piece, while showing the composer to have four voices rather than a keyboard at the back of his mind, 'hangs together' so well, and shows so much of Gibbons's power, that it is well worthy of performance. It is an ideal in-voluntary.

Both the Lock and Blow pieces make effective use of contrasted manuals, and show the composer to have entirely shaken off the choral tradition. The Lock Voluntary is an interesting attempt at a double fugue. After a couple of pages, however, both subjects disappear, and the remaining two pages deal with new matter. Much the same thing happens in the Blow Toccata, which sets out with the apparent intention of conducting itself as a respectable fugue. It soon goes the way of other instrumental music of the period, however, though there is a hint of the opening subject at the end of page 11. The final page gives us some harmony that probably brought on Blow's head denunciations as a 'futurist,' and there is a remarkably effective dominant pedal. These three pieces, apart from their interest as showing a great advance in appreciating the possibilities of the instrument, contain music that in spite of some structural looseness may still be listened to with pleasure. Other than antiquarian ears will appreciate the sweet gravity of much of this music, e.g., from Lock:

Ex. 2.

Ch.

Gt.

Ped.

&c.

The two Voluntaries by Orlando Gibbons (No. 31) show the composer using an idiom more instrumental than in the piece published in No. 14, though he is here too discursive to be quite satisfactory, and his passage-work, like most of that of his contemporaries, gives us considerably less wool than cry. The two pieces are interesting as a landmark, and contain

some curious rhythmical experiments, notably this hiccuping bass:



Dr. John Bull is represented by two pieces (No. 25), a solid and still effective treatment of a fragment of the plainsong 'Vexilla Regis,' and a Fantasia on a Flemish Choral. The latter piece is one of the results of his holding office at Antwerp Cathedral, during which time he hobnobbed with that other virtuoso, Sweelinck. The work has a twofold interest, as a very early specimen of a choral prelude, and also by reason of its almost certainly being the first organ music by an Englishman to contain guides as to registration—the indications 'Cornet,' 'Cromhoren' (the Krummhorn of to-day), 'Cornet Aleen,' and 'Voll-register' being written in red ink.

The verse in C major of Dr. John Blow (No. 35) consists of a prelude in which continuity and interest are well maintained by means of suspensions (and in which the composer anticipates the free-and-easy methods of Handel by borrowing the first eighteen bars from a Toccata by Frescobaldi!), and a fugue wherein we say good-bye to the subject half-way on the journey, according to the custom of the period. Blow sticks much more closely to the matter in hand in his Voluntary in D minor, 'For ye single organ' (No. 34), this being a well-worked-out fugue on a chromatic subject. Both in its treatment of the subject and in its episodes this work shows Blow to have been a composer in advance of his time. His pupil, Henry Purcell, is represented by two pieces (No. 16), the first being too vague and loose in construction to interest a modern ear, which however often listens to less satisfactory organ music than the second—a Voluntary on the 'Old Hundredth' psalm tune. This, thanks to some judicious filling-in by the editor, is well worth playing to-day. We find Lock again represented in the second set of three 17th-century pieces (No. 20) by a Voluntary in F—a well-knit little piece in form of Introduction and Fughetta—and a Toccata in which the grave organ style of the commencement is forsaken at the end for some passage-work more suggestive of the harpsichord. As the piece occurs in a 'Choice collection of lessons for the harpsichord or organ of all sorts,' after the accommodating manner of the time, this is not surprising. The other piece in this set is of special interest as being an example of an anthem prelude. It is by Edward Gibbons, Orlando's elder brother, and the manuscript bears Dr. Tudway's superscription, 'A Prelude upon ye organ as was then usuall before ye Anthem.' It appears before Gibbons's 'How hath the city sate solitary,' but the prelude has no thematic connection with the anthem.

A set of Five short pieces (No. 27) is one of the most interesting and useful of the series, containing a little Prelude by Benjamin Rogers, an effective Largo by Samuel Wesley (an extract from a longer work), a charming Andante pastorale by Thomas Adams, a vigorous Finale by William Hine (1687-1730), and, best of all, an Allegro moderato by Thomas Roseingrave. Looked at apart from its date, this last is good organ music, full of interest and vitality. When we consider that its composer was born about 1685, we may go further and call it remarkable. The following quotation, showing an entry of the subject in the bass, will give some idea of its vigour and fluency:



Roseingrave appears to have been a man of exceptional ability. He profited by study abroad, having been sent to Italy by the Dean and Chapter of St. Patrick's, Dublin, who ordered 'yt tenne guineas be by the Proctor of the said Canony given him as a gift from the said Canony towards bearing his charges.' He got good value for his 'tenne guineas,' spending a long time in admiring companionship of the Scarlattis. He left some twenty other works for organ or harpsichord, and if any of them are as good as this specimen of his work, they should be published.

Of other composers born before 1700 we find represented William Croft and Maurice Greene. Croft's Voluntary in D major is a capital Fugue on two subjects, containing nothing startling, but good, wholesome work. The Greene specimen is even better. An impressive Largo in C minor leads to a vigorous Allegro in the same key—a movement so good and attractive that, looking at it, one regrets that our players when performing music of that period seem to find nothing else but the Concertos of Handel—works in which, except for a few movements, we find the great man so far below his best. This Allegro of Greene, together with other contemporary English works to be considered hereafter, might quite well relieve the 'Cuckoo and Nightingale' and similar strains, never very fresh and long since threadbare. But there is a snobbishness in art, as in other things, and it must be confessed that such names as Handel, Buxtehude, and Pachelbel look better on a programme than our and homely Greene, Blow, Bull, or Lock. Such composers are the highly-estimable poor relations of music, for whom we have intense admiration in the abstract and cold shoulder in the concrete. In the works of the industrious and unknown Elizabethan who wrote 'Romeo and Juliet,' there is no bigger blunder than that implied in the question, 'What's in a name?' A merely limited acquaintance with our profession would have shown him that in music the name often matters more than the notes.

(To be continued.)

An important addition to our knowledge of the history of hymnology appears in Reeves's latest catalogue of old music. The melody which in England is sung to the 'Easter hymn' has hitherto been traced back only to 1708, when it appears in the 'Lyra Davidica,' a collection foreign rather than English in sentiment. But now a volume is offered for sale, published at Bassa, in the Engadine, dated 1686, containing hymns and poems in the Romansch language of the Alps. Among them is a hymn for Ascension Day, with the tune in question. This discovery suggests a new source for melodies of uncertain origin.

The committee of the Nonconformist Choir Union offer a prize of five guineas for the best new anthem by a Free Church musician. Particulars are obtainable from the secretary, Mr. Arthur Berridge, 24, Wallingford Avenue, London, W.



Mr. Edgar Redgrave Doward, who was born at Worcester in 1850, and has been an organist since 1862, went in 1870 to Canada, where, after occupying several posts, he became organist of St. Stephen's, Toronto, in 1902. At the choirboys' annual concert on May 8, he was the recipient of a generous presentation that provides a trip for himself and Mrs. Doward to his birthplace.

We again put on record a remarkable recital of Russian sacred a cappella music, given by the Æolian Choir of Brooklyn. The recital took place at All Saints' Church on May 27, under the direction of Mr. N. Lindsay Norton. The newly-introduced works, which were sung to English texts, were the following:

Cherubim Song (five-part) .. .. .	<i>Borunyansky</i>
O Gladness Light (five-part) .. .. .	<i>Arkhangelsky</i>
Easter Verses (eight-part) .. .. .	<i>Smolensky</i>
Salvation is created (eight-part) .. .. .	<i>Tschanokov</i>
'The thief on the cross' (eight-part) .. .. .	<i>Tschanokov</i>
Cherubim Song (eight-part) .. .. .	<i>Musitchsky</i>
Mercy of Peace; Sanctus (four-part) .. .. .	<i>Kastalsky</i>
Cherubim Song (six-part) .. .. .	<i>Smirnov</i>

The twenty-eighth annual Festival of the Exeter Diocesan Choral Association, on June 10, engaged, according to the triennial rule, choirs from the Barnstable, Okehampton, and Exeter Archdeacons. They produced a total number of 715 singers. The anthem was Turle's 'This is the day which the Lord hath made.' Dr. D. J. Wood was at the organ, and the sub-conductors were Messrs. Sydney Harper, father and son.

A northern newspaper announced recently that the service-music at Lincoln Cathedral on a certain date would be 'Matins in F.' A new composer!

#### ORGAN RECITALS.

Mr. Albert Orton, Walton Parish Church, Liverpool—Fifth Sonata, *Mendelssohn*.  
 Mr. C. E. Blyton Dobson, Central Mission, Halifax Place, Nottingham—Theme with variations, *Faulkes*.  
 Mr. W. D. Armstrong, First Baptist Church, Marion, Illinois—Prelude and Fugue in E minor, *Bach*.  
 Mr. Sydney H. Weale, Hamilton Road Methodist Church, Bangor, Co. Down—Symphony in E minor, *Holloway*.  
 Mr. S. Wallbank, St. Paul's Church, King's Cross—Requiem *Eternam*, *Harwood*.  
 Mr. Fred Gostelow, St. Stephen's, Walbrook—Choral Prelude in A minor, *César Franck*.  
 Dr. M. J. Monk, Truro Cathedral—Prelude and Fugue in C, *Krebs*.  
 Dr. Caradog Roberts, English Congregational Church, Penmaenmawr (opening of new organ)—Fugue in D, *Guilmant*.  
 Mr. George F. Robertson, Llangollen Parish Church—Prelude and Fugue in A minor, *Bach*.  
 Mr. S. M. Poplestone, Redland Park Church, Bristol—First Sonata, *Mendelssohn*.  
 Mr. H. Egbert Lane, St. Catherine's, Feltham—Epilogue, *Healey Willan*.  
 Mr. W. A. Roberts, St. Paul's, Princes Park, Liverpool—Ballade in D flat major, *Pollitt*.  
 Mr. C. E. Juleff, Baptist Church, Burnham (Somerset)—Postlude and Fugue on 'We love the place, O God,' *Juleff*.  
 Mr. Claude A. Forster, St. John's Episcopal Church, Forres—Triumphal March, *Dudley Buck*.  
 Mr. T. W. Hanforth, Sheffield Cathedral—Prelude and Fugue in D major, *Bach*.  
 Mr. H. Whalley, Usher Hall, Edinburgh—Fantasia and Fugue, *Beethoven*.  
 Mr. Herbert Hodge, St. Nicholas Cole Abbey—Legend, Op. 16, *Harvey Grace*.  
 Dr. Orlando A. Mansfield, Wilson College, Chambersburg, Pennsylvania—First Sonata da Camera, *A. L. Peace*.  
 Mr. Lionel Ladbroke, All Saints' Church, Southampton—Choral Prelude 'Ein feste Burg,' *Bach*.  
 Mr. H. C. L. Stocks, Parish Church, Crewkerne—Requiem *Eternam*, *Harwood*.  
 Mr. H. Scott-Baker, All Saints', Woodham, Woking—Fantasia-Sonata, Op. 65, *Rheinberger*.

Mr. Jesse A. Longfield, St. Andrew's Presbyterian Church, Victoria, B.C.—Grand Chœur alla Handel, *Faulkes*.  
 Mr. Charles F. Nidd, Methodist Church, Cranbrook, B.C.—Second Sonata, *Mendelssohn*.  
 Mr. Charles G. Lee, St. Luke's Church, Headless Cross, Redditch—March on a theme by Handel, *Guilmant*.  
 Mr. Allan Brown, Crystal Palace—Finale in B flat, *Wolstenholme*.

#### APPOINTMENTS.

Mr. Norman C. Crichton, organist and choirmaster, Thornton Hall, Hull.  
 Mr. Cyril Edward Cyphus, organist and choirmaster, Sidestrand Parish Church, Cromer.  
 Mr. Ernest S. Holland, choirmaster, St. Margaret's, Thornbury, Bradford.  
 Mr. Ernest M. Palser, organist and choirmaster, St. Giles-in-the-Fields, Soho.  
 Mr. Ernest J. Turner, organist and choirmaster, Dale Street Wesleyan Church, Leamington Spa.

## Reviews.

*The teaching and accompaniment of plainsong.* By Francis Burgess. [Novello & Co., Ltd.]

Mr. Burgess bases his book on two lectures delivered by him at the Royal College of Organists in 1912. Though the book, like the lectures, is addressed to the trained musician, and deals with a highly technical subject, the writer's style is so lucid that the layman may read without feeling out of his depth. In brief space a great deal of ground is covered. The very debatable question of the origin of plainsong gives Mr. Burgess an opportunity for upsetting some popular misconceptions. The notation of plainsong—so forbidding at first view—is shown to be after all no very difficult or mysterious matter. Rhythm—as the author says, the most important point of all—is dealt with very fully. Particularly useful are the remarks on the treatment of neumes, and those who regard these ornamentations as meaningless successions of notes, and sing them accordingly, will find food for thought on pages 23-26. The psalmic side of plainsong is perhaps that with which most choir-masters are concerned, and Mr. Burgess is a safe guide here. Those in charge of choirs should note well the dictum: 'The one way in which plainsong cannot be taught is by playing it over; it is so intensely vocal that it must be taught by someone who has at least a choir-master's voice,'—the 'at least' being a shrewd thrust at a branch of the musical profession notorious for its vocal inefficiency. On the vexed question of plainsong accompaniment, Mr. Burgess gives good advice, helped out by examples of harmonies to psalm-tones, hymn-tones, and a Kyrie from the Ordinary of the Mass. Purists, however, will part company with him when he says that 'we can actually secure everything that is meant by the term "modal accompaniment" by limiting the materials of our harmonies to the notes of the diatonic scale with the flat seventh as an additional note, and this simple household prescription will enormously simplify the mental labour involved in harmonizing the plainsong melodies when they are transposed either up or down to suit a particular set of voices.' But if, as is generally agreed, each mode has its characteristic colour, this diatonic 'short cut' is only less of a misfit than chromatic harmony. For example, the well-known third mode melody 'Pange lingua' may be harmonized throughout in the key of C. This would be diatonic, but the Phrygian flavour would be absent, and the situation is not saved by the simple expedient (suggested by Mr. Burgess) of treating the final note correctly. Most plainsongists, we fancy, will hardly grant Mr. Burgess his premises that 'in themselves the modes possess no harmonic significance whatever, and no sense of individual atmosphere,' setting against it Dr. Terry's dictum that 'each mode has its own distinctive tonality . . . it ought never to be possible for the listener to be in doubt as to the mode of the piece being played.' Bating this point, Mr. Burgess's book will be found of great use to the student of a branch of music fascinating in itself, and destined again to take an important part in the services of the Church.

*Feis Ceoil Collection of Irish Airs* (hitherto unpublished).  
Edited by Arthur Darley and P. J. McCall. Vol. i.  
[Feis Ceoil Association, Dublin, 1914.]

In the Introduction to the present collection it is stated that this is the first instalment of a large number of airs that had been selected by the editors (Arthur Darley and P. J. McCall) as 'hitherto unpublished.' From 1899 to 1913 three prizes have been awarded annually for the discovery of unpublished Irish airs, and, as may well be supposed, an enormous amount of material accumulated. However, after the publication of the 'Complete Petric collection' (three vols.) and of Dr. Joyce's 'Old Irish folk-music' (1909), quite a large number of airs had to be set aside. As the net result of much sifting, eighty-five airs have been selected, and are now presented to the public. An Appendix gives a brief note stating the immediate source of each air.

From an examination of these eighty-five 'unpublished' airs, at least seventeen have been previously printed, while half-a-dozen others are pleasing variants. Let us go into detail.

No. 1 is a version of No. 4. A different setting of the latter under the same title ('The death of Staker Wallace') has been published in Roche's 'Collection of Irish music' (1911). No. 7 is a variant of 'Polly Oliver,' which, by the way, is of Irish provenance, although appearing in English collections. No. 10 has already been printed by Roche as 'The Suishen Bawn.' No. 34 is a variant of 'The crotty boy.' No. 6, in a pleasing variant, will be found as No. 325 in Joyce, and No. 8 is also in Joyce, No. 573. No. 12, 'Gallagher's lament,' is merely a slow version of Joyce's 'Gallagher's frolic' (No. 350). No. 13 is a modern version of 'O'Donnell abu.' No. 25 has been printed by Joyce as 'Irish Hop Jig' (No. 840). No. 37 appears in O'Neill's Collection (No. 1488) under the title of 'O'Reilly's greyhound.' No. 42 is a second version of 'O'Donnell abu.' No. 49, 'Old Ireland, a long farewell,' is a corrupt version of 'Burns's farewell' as printed in 1797. No. 53, 'Peggy Levin,' has been printed by O'Neill (No. 140) as 'Margaret ni Lalbhain.' No. 57, 'Sheela O'Gara,' will be found in a purer form in Kane O'Hara's 'Midas' (1762). No. 61, 'Farewell to the cot on the mountain,' has been printed by Joyce (No. 665) under the title of 'Has sorrow thy young days shaded,' but correctly noted in ♩ rhythm instead of ♩. No. 65, 'Follow me down to Carlow,' has been printed as 'Follow me up to Carlow,' but there is grave doubt that the air goes back to the 16th century. No. 68, 'Drocketty's march,' is given by Joyce (No. 659) in a finer setting, under the title of 'The lark in the morning,' but he prints it in the key of D, whereas it is evidently A with the accidental seventh. No. 69, 'Nancy wants her own share,' was one of the marching tunes of the Irish Volunteers, in 1782, but it is an old 17th century Irish air, which wandered over to Scotland in the '45 period, and was printed in 1756. It is also known as 'Maggie Pickens' and as 'Whistle o'er the lave o' t.' No. 70, 'The Topsy House Reel,' is a variant of 'Templehouse Jig,' as printed by Levey in 1873, and by O'Neill. No. 76, 'The Toper's Double' is a variant of the well-known 'Kennedy's Jig,' printed in Joyce's 'Ancient Irish music' (No. 19) in 1873. No. 79 was printed in a slightly varied form in the Stanford-Petrie Collection (No. 478).

However, the present collection is very interesting; and certainly, the rescue from oblivion of many of the airs is distinctly to the credit of the Feis Ceoil. In particular, the airs taken down from the late Mr. John McCall are gems of their class. The editing has been well done, and the volume is most attractively produced by the Dublin University Press.

*Lord of the world above.* Anthem for Festival or general use. By John E. West.

[Novello & Co., Ltd.]

For the words of his anthem (composed for the Wellingborough and District Choral Festival) Mr. West has gone to a fine hymn of Isaac Watts. After a bold declamatory phrase associated throughout with the opening words, we have four melodious pages in which the imitative writing is notable for skill and absence of effort. A middle section, with suave passages for the voices and an admirably-written

organ part, provides good contrast, and the close (*piu mosso*) introduces some new material as well as dealing with some from the first section. The music throughout is vocal in character, and only moderately difficult. Its breadth makes the anthem an excellent work for choral Festival use. The organ part, it need hardly be said, is an effective feature.

*Six Part-Songs.* For mixed voices. By Edmondstone Duncan (Op. 120).

[The Walter Scott Publishing Co.]

It does not need the suggestion of the opus number of this collection to prompt the belief that Mr. Edmondstone Duncan is an experienced writer for choral voices. He scores with considerable freedom of movement, while his texture and general outline remain simple. The search for an individual idea often makes for a tonal restlessness that does not seem to justify itself, but undoubtedly the individuality is achieved. That Mr. Duncan can conceive felicitous effect is shown by the expression of gentle contentment in 'Echoes' (Moore's 'How sweet the answer Echo makes'), the piquant setting of the words 'There's fairy tulips in the East, the garden of the sun' in 'O lady, leave thy silken thread,' and similar instances. The remaining part-songs are 'I sing the birth' (Ben Jonson), 'O mistress mine,' 'The young May moon,' and 'Song of flight' (Christina Rossetti).

*Impressions.* Vocal Suite for soli and chorus of ladies' voices. By Gustave Ferrari. Poem by Tristan Klingens. English words by W. G. Rothery.

[Novello & Co., Ltd.]

M. Ferrari's Suite consists of five numbers: 'Springtime' (S.S.A.A.), 'The Beggar' (mezzo-soprano or baritone solo), 'The Sandman' (S.S.A.A. and soprano solo), 'The Fiddler' (soprano solo), and 'Marguerite at her wheel' (S.S.A.A. and soprano solo). The music is modern in style, with traces of present-day French influence in places. While not unduly difficult, it needs a capable body of voices to sing it with the requisite finish. All five numbers are charming, with the first and last perhaps as the best. The solos and the pianoforte part are rather difficult, but they give good results for the trouble. Schools and singing classes requiring a work out of the beaten track will find it in this Suite.

*The Pilgrims' Progress.* Narrative tone-poem for organ. By Ernest Austin. Op. 41.

[J. H. Larway.]

This elaborate piece of programme music is in four parts (published separately). While many of the points are to be appreciated only by the aid of the analytical programme thoughtfully provided by the publisher, there is still much admirable music that makes its appeal quite apart from the story. The work is modern in style and only moderately difficult.

#### BOOKS RECEIVED.

*The White Gate, and other poems.* By Lorna Leigh. Pp. 42. Price 1s. 6d. net. (London: James Hewitson & Son.)

*Gilbert, Sullivan, and D'Oyly Carte.* By François Cellier and Cunningham Bridgeman. Pp. 442 + xiii. Price 12s. 6d. net. (London: Isaac Pitman & Sons, Ltd.)

*Orchestration.* By Cecil Forsyth. Pp. 517. Price 21s. net. (London: Macmillan & Co., and Stainer & Bell.)

*Poems and Legends.* By Charles Stratford Catty. Pp. 385 + ix. Price 5s. net. (London: Smith, Elder & Co.)

*Indian Music.* By Shahinda (Begum Fyze-Rahamin), with Preface by F. Gilbert Webb. Pp. 96. (London: William Marchant & Co.)

On June 3 Miss Margaret Morris and her pupils gave, at her Chelsea theatre, the first of six performances of a choreographic interpretation of Beethoven's seventh Symphony.

## Correspondence.

PANAMA-PACIFIC INTERNATIONAL  
EXPOSITION, 1915.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

DEAR SIR,—Will you kindly permit me a little space in the columns of your much-esteemed paper to correct an impression which has appeared in several English papers to the effect that Mr. Edwin H. Lemare has been appointed official organist of the Panama-Pacific International Exposition? As a matter of fact, we are to have no official organist.

There are to be 287 organ recitals, as follows: 87 by Californian organists, 100 by other representative American organists, and 100 by Mr. Lemare.

In inviting your distinguished compatriot to play more than one-third of all our recitals we hope to show our appreciation of the high standard to which the art of organ playing has attained in England.

His reputation throughout America is so firmly established as to make absolutely certain that the Lemare organ recitals will be among the most artistic and interesting features of the Exposition.—Very sincerely yours,

GEO. W. STEWART,  
Musical Director.

St. Ermins Hotel, London,  
June 18, 1914.

## VIOLONCELLOS ON THE RAILWAYS.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR,—I am anxious to inform your readers, particularly those who play the violoncello, that although the Board of Railway Managers recently declined to accede to a petition to have the rates for conveyance of their instrument abolished or reduced, I have not, for my part, allowed the matter to rest. A full statement of the case has been made out and placed before the Royal Commission on Railways, of which I have just received an acknowledgment with thanks. Several other matters have been brought before this important organization, which may be expected to continue its sittings for some time. It is much to be hoped that in due course a more fair adjustment of general Railway Rates may be the result.—Yours obediently,

FREDERICK FELLOWES.

Clarence House,  
Connaught Road, Reading,  
June 13, 1914.

P.S.—The fact that the few violoncello competitors at the recent Bucks and Oxon Musical Festival found other means of travelling than by rail, suggests that the railway companies may find this rigid imposition on violoncellists a loss to themselves rather than a gain.

## A SWELL-BOX FOR THE TUBA.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

DEAR SIR,—No sufficient reason has yet been advanced why the Tuba should be deprived of expression. Enclosed in a well-designed swell-box with sufficient shutter area, a powerful Tuba becomes as useful as any other reed in an organ. It is, indeed, no exaggeration to say that a suitably-voiced enclosed Tuba is ten times as useful as an unenclosed one, whether the building be large or small. Enclosure of the Tuba does not necessarily interfere with its dominating power of tone, for it was proved many years ago that by using increased wind-pressure we can not only maintain the power but actually and very considerably improve the tone-quality.

I think that the 'traditional' Tuba tone—powerful, but unlovely—has for ever gone out of favour in this country, though still held in esteem in Spain, and to some extent in Italy. The 'traditional' Tubas at York Minster no longer exist; the one at Birmingham has been re-voiced and beautified by its original illustrious makers until not a trace of its 'traditional' tone-quality remains; and all the best Tubas of to-day are made and voiced on entirely different lines from those of half-a-century ago.—Yours faithfully,

JOHN COMPTON.

It was stated by Mr. Lucius Burr in our last issue, under the above heading, that the Tuba in the organ of St. Alban's, Holborn, was enclosed in a swell-box. Messrs. Henry Willis & Son, makers of the organ, write to say that this statement is an error that has been prevalent for many years. They add:

'Of course there are several instances of enclosed Tubas in our organs, notably at St. Paul's Cathedral, the Albert Hall, and there will also be a family of these on the Solo department in the organ we are now building for Liverpool Cathedral. There is no doubt that with several stops of this character in an organ, at least one or more should be enclosed, but in an instrument containing only one stop of this class we should hesitate to risk sacrificing the dominating characteristics of the unenclosed tone in full effects for the *mezzo-forte* powers obtainable by enclosing it, and which can practically be obtained by the use of the enclosed reedwork of other departments.'

## Obituary.

We regret to record the following deaths:

ERNEST WOOD, at Melbourne, Victoria, Australia, on May 9, in his fifty-third year. Mr. Wood was organist and director of the choir of St. Paul's Cathedral, Melbourne, since its consecration in 1891. He was born in Yorkshire, and at an early age articled to the late Mr. J. M. W. Young, then organist of Lincoln Cathedral. On the expiry of his articles he proceeded to London to become organist of St. John's, Wilton Road, for some years, resigning in favour of the post he held until his death. A charming personality secured for him the respect of all classes of the community at Melbourne, where he was justly regarded as the foremost authority on all matters connected with church and organ music.

CHARLES THOMAS DANIELL CREWS, Past-Master of the Musicians' Company, of which he was a great benefactor, and a vice-president of the Madrigal Society, in his seventy-sixth year, after a long illness. Mr. Crews joined the Musicians' Company in 1880 and was Master in 1904-5 and 1907-8. He had a great love for the Art, and he was a generous sympathiser with many of its activities.

J. HEFFERNAN, suddenly, at his residence at Liscard, on April 25, in the fifty-ninth year of his age. The deceased, who was a retired Civil servant, was a close student of the mathematics of music, and was the author of many papers on the subject.

ARTHUR BURTON PLANT, Mus. Doc., F.R.C.O., organist to the Corporation of Burton-on-Trent and organist and choirmaster of St. Paul's Church.

MR. J. SIDNEY JONES, formerly bandmaster of the 5th Dragoon Guards and afterwards musical director to the Corporation of Harrogate, in his seventy-fifth year.

THE CONGRESS OF THE INTERNATIONAL  
MUSICAL SOCIETY.

The fifth Congress of the International Musical Society took place at Paris, and lasted from June 1 to 10. It was naturally very well supported by French musicians, who assembled in large numbers, but there were also many from Germany and Austria, besides representatives from other countries, including England and America. Considering how close this country is to France, it was to be regretted that more of our musicians were not present, but this was no doubt mainly due to the fact that the Congress had been brought little under their notice, and that information from the Paris office was both difficult to get and scanty in character. In addition, the extension from six days to eleven placed further obstacles in the way.

As is the invariable practice at these Congresses, a number of papers were arranged to be read. Compared with the London Congress these were considerably fewer, and on the whole less interesting; in fact, as one prominent American musician remarked, the list looked so dry that he did not propose to listen to one of them. By far the greater

portion dealt with subjects of a more or less remote past, interesting enough in a way to specialists, and perhaps valuable to the historian, but not wildly exciting to others. Of the rest, we may mention as being more concerned with matters of to-day 'The psychological laws of musical composition,' by M. A. Gandillot; 'The problem of the libretto,' by Dr. E. Istel; 'The metrical foot in modern music,' by Dr. Ilmari Krohn; and 'Helpful suggestions as to teaching of harmony drawn from the methods of language-study,' by Mr. Hamilton M. Macdougall, of America. England was represented by papers on 'Lewis Grabu,' by the Rev. H. C. de Lafontaine; 'Emotion and representation in music,' by Mr. H. Antcliffe; 'The works of J. S. Bach transferred to the pianoforte,' by Mr. J. A. Fuller-Maitland; and 'Hebridean songs,' by Mrs. Kennedy-Fraser and others.

For the evening of June 1 (Whit-Monday) a reception was announced at the Salle des Fêtes d'Excelsior. The following morning the Congress was formally inaugurated at a meeting held at the Sorbonne and presided over by M. Louis Barthou, to whom fell the melancholy duty of announcing that only on the previous evening M. Henri Roujon, president of the general-committee, had passed away. M. J. Ecorcheville, in a brief speech, offered a warm welcome to the visitors, whether from home or abroad, to which Dr. Guido Adler, of Vienna, replied in French on behalf of the foreigners. M. Valentino, as representative of the French Government, offered some remarks, and M. Barthou wound up the meeting with a much appreciated speech.

Taking the various events in chronological order, the next thing to happen was a matinée at the Opéra-Comique, which took the form of a Gluck-gala. Portions of 'Alceste,' 'Orphée,' and 'Iphigénie en Tauride' were presented in a really delightful manner, the staging being particularly good: in fact some of it was exquisite. The part of Alceste was sung by Madame Félicia Litvinne, with great effect, and Mlle. Broby as Orpheus was also good, though somewhat cold. As Iphigénie Madame Isnardon sang with warmth and passion.

The programme of the concert of Renaissance music, given at the Salle Gaveau on June 5 by the Schola de Saint-Louis, under M. Marc de Ranse, was made up of music written by French composers of that period, and consisting of madrigals and motets. The choir though small sang with good volume and admirable precision, albeit their renderings sounded somewhat hard to English ears. Instrumental pieces, Fantasies and Branles, were excellently performed by the Borrel Quartet, and M. J. Boulnois played organ pieces by Frescobaldi, Scheidt, and Sweelinck, with impeccable technique. On Saturday, June 6, the general meeting of the Society took place, the reports and resolutions were duly handed in, and the Congress formally came to an end after it had been decided that its next meeting should be at Berlin in 1916. Later in the same afternoon the *Figaro* gave a reception at its offices in the Rue Drouot.

Having got business off their mind by this time, the Congressists settled down to enjoy themselves without delay. On the Saturday evening a good many attended Vespers at the Armenian Church in the Rue Jean Goujon, where an unfamiliar kind of music and a strange ritual were followed with deep interest. Of a different type was the 'Messe des Congressistes,' presented the next morning (Sunday) at the Basilique Sainte-Clotilde, which was made up of pieces composed by contemporary French musicians, these being almost the only modern music heard during the Congress.

The concert of early French music on the morning of June 8 derived undoubted distinction by being given in La Sainte-Chapelle. In this ancient and very beautiful edifice—so highly prized by Parisians that during the siege of 1870 they encased it in a shell of wood protected with earth—were heard pieces of sacred music by Fulbert de Chartres (1028), King Robert the Pious (1031), Guiraut Riquier (1290), Dufay, and Tapissier, besides several by unknown composers. Many pieces were crude in their effects, but they were none the less interesting. The concerted music was very well performed by the choir of Saint-François Xavier, conducted by M. Drees, the solos being sung by Mlle. Barbaian, M. Jouanneau, and M. Tremblay. Another very delightful venue was the Galerie des Glaces at Versailles, whither the Congressists journeyed the same afternoon in order

to listen to a concert of ancient chamber music by composers of the 17th and 18th centuries.—Couperin, Daquin, Rameau, Campra, Martini, &c. It was a well-varied programme comprising pieces for various combinations of instruments, together with songs, all being delightful to hear. The performances were of high excellence, particularly the clavicin playing by Mlle. Hélène Léon.

Tuesday, June 9, was a very busy day, with two concerts of sacred music and a banquet. The first concert, given in the Chapel of the Invalides, was really most interesting. It was devoted to composers of the 17th and 18th centuries, such as Déprés, Marchand, Charpentier, Couperin, de Lalande, and others. The outstanding item was a 'Miserere mei Deus' by Lully, laid out for a quartet of soloists and double choir, and finely performed by the choir of the Société G. F. Handel. Of the soloists the tenor, M. G. Paulet, distinguished himself here, as he did also in 'The denial of St. Peter,' by Charpentier. M. Joseph Bonnet, the organist of the Church of Saint-Eustache, played some ten pieces for the organ in masterly style.

Very different was the afternoon's experience. A concert of Huguenot music was given by the choir at the Protestant Church du Saint-Esprit, under the direction of M. J. Jemain, accompanied by some remarks from M. Henry Expert, the assistant-librarian of the Conservatoire. The greater part of the programme consisted of settings of the Psalms by Goudimel, with some by Le Jeune. The metrical version of the words was mainly by Clement Marot and Théodore de Bèze. Besides the Psalms there were a few spiritual songs by various composers. On the whole, this concert did not prove extremely enjoyable, and not everyone cared to sit it out. It is kinder to say no more.

At the banquet which took place in the evening, at the Grand Hotel, some 350 guests assembled. The hour announced was eight o'clock, but owing to various hindrances it was nearer nine o'clock before the repast began. It was originally intended that the chair should be taken by the Minister of Public Instruction and Fine Arts; but as fate willed it France had just been plunged into one of her innumerable political crises, and there was no such person in being, so M. Barthou stepped into the breach. An excellent chairman he made, and the evening passed off very successfully. It was terminated in rather an unusual way by a presentation of Monsigny's opéra-comique, 'Les ames indiscrettes,' capably played by Mlles. Mathieu-Lutz and Marié de l'Isle, and MM. Francell, Alberti, and Vaux, the orchestra being directed by M. Gabriel Grovlez. It was well put on, and the dancing was good, but the acoustic properties of the room were so poor that the performance did not afford the enjoyment that might have been expected.

A brilliant finale to the festivities of the Congress was the reception given by the Princesse de Polignac at her residence in the Avenue Henri Martin, on Wednesday, June 10. There was an orchestra conducted by M. Paul Vidal, which gave very good performances of music again taken from composers of the 18th century. M. Jacques Thibaud played with much charm a Concerto in B flat for violin and orchestra, by Leclair, and a movement from a Concerto in A minor by Gaviniès. Madame Wanda Landowska gave in her inimitable manner a group of pieces for the clavicin by Couperin, Dandrieu, and Rameau, while M. Saint-Saëns once again proved his inexhaustible vitality by playing a couple of pianoforte pieces with great finish and verve. Songs were contributed by Madame Vallin-Pardo, Mlle. Bonnard, and Mlle. Marié de l'Isle. Altogether a charming programme, delightfully carried out.

It will be seen that very little modern French music was presented during the Congress, which was from some points of view to be regretted. There is a good deal of it which is little known outside France, and it might have been illuminating to foreign visitors, especially to Germans, to hear how it was performed in the land of its origin. It seems instead to have been the desire mainly to exhibit the course of French sacred music during some seven hundred years, and no doubt much that was brought forward was far from being familiar to any of the Congressists, even to all the Frenchmen among them. The planning of these programmes, the point of view being accepted, reflected credit on whoever was responsible for them. The manner in which they were carried out was also admirable.



Unfortunately, it is not possible to apply the same term to the official arrangements. It seems probable that the committee hardly foresaw the magnitude of the task they had undertaken, and they set about it later than was wise and then with little system. There were, it is said, some unforeseen *contretemps* which greatly hampered them, but thanks largely to the enthusiastic and devoted labours of M. Henry Prunières, these were sensibly minimised. Was the Congress a success? On the whole, it was.

J. P. B.

### THE ROYAL COLLEGE OF ORGANISTS' FIFTIETH ANNIVERSARY.

The jubilee of this useful and flourishing institution was made much of, as was only right. The proceedings opened with a luncheon at the Hotel Cecil, at which some 500 of the members attended. Dr. C. Harford Lloyd, the president, occupied the chair, and among his supporters were Sir Hubert Parry, Sir Walter Parratt, Sir Alexander Mackenzie, Sir George and Lady Martin, Alderman Sir Edward Cooper, Prof. P. C. Buck, Dr. Bairstow, Dr. Alcock, Dr. Walford Davies, Dr. Allan Gray, Dr. A. H. Mann, Dr. G. R. Sinclair, Dr. C. H. Kitson, Dr. Charles Wood, Dr. C. W. Pearce (hon. treasurer), and Dr. H. A. Harding (hon. secretary).

Sir Alexander Mackenzie proposed 'success to the Royal College of Organists,' paying tribute to the splendid work of the College not only in improving the standard of music in the churches, and indirectly in other places as well, but in raising and fixing, he believed for all time, the social and artistic status of the organist. As to the College examinations, their searching nature might be gauged from the fact that during the past year only sixty-four candidates out of three hundred and thirty-five were successful. Sir Walter Parratt, in reply, expressed his opinion that to a very great extent the welfare of the music of the country depended upon the organist who was not an organist alone. In towns where there were no musical centres, the organist should be the centre. This was usually the case, and the College examinations were intended to fit men for the position, being wider in scope and more practical than in the earlier days of the College. The president proposed the health of the hon. secretary, and Dr. Harding, in response, expressed himself as being well rewarded by the knowledge of the College's progress.

The members attended Evensong in Westminster Abbey, when the Canticles were sung to Hopkins in F, and the Anthems were Wesley's 'Ascribe unto the Lord,' and Parry's 'I was glad.' Dr. Alcock gave a short recital, Rheinberger's Cantilene (Sonata XI.), Bach's Prelude and Fugue in A minor, Harwood's 'Requiem Eternam,' and Widor's 'Marche Pontificale' being finely played. Arcadelt's 'Ave Maria,' arranged for organ and carillon by Sir Frederick Bridge, was also performed, but the effect was not happy, owing to the prominence of the bell harmonics.

After the service the festivities were resumed at the University of London, where the president and council gave a reception and conversation. The band of the Grenadier Guards was in attendance, and played an admirably-chosen programme of good light music, conducted by Lieut. A. Williams, M.V.O.

Dr. H. W. Richards, in proposing a vote of thanks to Dr. Harding, said that by his astonishing industry, unflinching tact, and sacrifice of energy and time in a busy life, he had carried on the great work of his predecessors, Drs. Turpin and Sawyer, and added prestige to the College. The vote was carried by acclamation, and hearty thanks were accorded to Sir Frederick Bridge and Dr. Alcock for the special musical arrangements at the Abbey, and also to the President.

The reception was an enjoyable close to a highly successful celebration of an important landmark in the history of the College, and the council are to be congratulated on the very evident enthusiasm of the members. A feature of the occasion was the presence of a large number of members from the country, with the result that many pleasant reunions took place.

### 'THE APOSTLES' IN CANTERBURY CATHEDRAL.

The performance of Elgar's oratorio 'The Apostles' in Canterbury Cathedral on June 19 was a most notable event. The idea was originated by a well-known and generous musical amateur, a citizen of Leeds, who desired to do homage to the composer and at the same time enable the inhabitants of a district not too well favoured musically to become acquainted with a noble work, presented with the best resources obtainable in this country. To this end the services of the celebrated Leeds Musical Union, trained by the great choral expert Dr. Henry Coward, the New Symphony Orchestra (led by Mr. Saunders), which is one of the best equipped organizations of its kind in London, and the following solo cast: Madame Agnes Nicholls (the Blessed Virgin and the Angel); Miss Muriel Foster (Mary Magdalene); Mr. John Coates (St. John); Mr. Herbert Heyner (St. Peter); Mr. Robert Radford (Judas); Mr. Thorpe Bates (Jesus), had been secured.

Sir Edward Elgar himself conducted, and Mr. J. Groves was the organist. The choir consisted of 83 sopranos, 61 contraltos, 59 tenors, and 61 basses, total 264, and the orchestra of 103 performers. The ancient city rose to the occasion bravely, and gave a cordial welcome to its distinguished visitors. The choir arrived on the evening before the day of the performance, in order that on the morning of the 19th a full rehearsal could be held in the Cathedral. As long beforehand all the tickets for the performance had been sold, it was a thoughtful boon to a large number of persons that the rehearsal was made public. Thus the work was performed to two audiences, each of which filled the Cathedral. No more fit arena and surroundings can be imagined for the performance of a work dealing with the mysteries of the Christian faith and some of the most tragic incidents associated with its Founder, than the interior of a venerable and awe-inspiring Cathedral, with the 'frozen music' of its architecture. Surely it is in such environment that oratorio will find its natural home, no matter what its fate may be in the concert hall!

The performance was, as may be imagined, an event to remember. The choir sang most impressively. There were many subtle touches and some splendid climaxes, and the mood of the expression was always adequate. If the intonation in one or two places was not perfect (the day was hot and thundery, and calculated to make even a musical critic sing out of tune), the lapses were insignificant in comparison with achievement. The soloists lived up to their reputation. Madame Nicholls was in good voice and sang her two parts with rare chasteness of style. Miss Foster's interpretation of the part of Mary Magdalene was thrilling and sometimes intensely dramatic. No one present is likely ever to forget Mr. Radford's interpretation of the bitter anguish of Judas, when he realised the awfulness of his crime. Mr. Bates showed a good if not wholly adequate conception of the very difficult part of Jesus. Mr. Coates sang with his usual dignity and force, and Mr. Heyner was very impressive in his part. The Dawn scene, with its use of the shofar, created its due effect, and the Beatitudes section with its singular and pathetic comments of bystanders on the Saviour's immortal words, was an intensely interesting feature. The great Finale was, as it should be, an imposing and majestic climax.

The proceeds of the performance are to be devoted to the Cathedral reparation fund. Inasmuch as a substantial proportion of the expenses was defrayed by the aforesaid Leeds citizen, there should be a considerable balance for that desirable object.

### ROYAL OPERA, COVENT GARDEN. THE FRENCH AND ITALIAN SEASON.

A full close having been put to the German season in the last week of May, the record of events since that date is to deal solely with French and Italian opera. The number of the latter has been increased by 'L'Amore dei Tre Re,' by Signor Montemezzi, a composer who has already achieved several operas if not fame. His work is interesting as showing the obvious fact that like a good many other people the Italian musician of to-day has made the mistake of fixing on Germany as the centre of musical inventiveness. Signor Montemezzi has been unpatriotic;

instead of attempting to improve on his countryman Puccini, just as that composer improved on Verdi, he has endeavoured to copy the methods of Dr. Strauss. Mannerisms are the result. The fact is to be regretted, for he certainly has ideas of his own, conveyed by some original orchestral effects—a difficult thing to devise nowadays—and he also can show a good command of mood. Unfortunately, the mood is all the same, the story being one of unrelieved lugubriousness. In accordance with the pleasing custom of mediæval Italy and other countries, Fiora has been given in marriage to Manfredo, the conqueror of the barbarian stronghold. She still retains her affection for Avito, a local noble to whom she was originally 'engaged.' Her husband's frequent absence on campaign gives them every opportunity for meeting. They are shadowed by Manfredo's blind father Archibaldo, who suspects. He finds the lovers together, but failing to catch Avito does for Fiora by the simple and popular process of strangulation. Still, he has not found the lover, and he conceives the fiendish plan of putting poison on her dead lips so that he who gives her a farewell kiss will be caught. The lover comes, is caught, and falls dead in an out-of-the-way corner. Next the husband; and just as he is succumbing to the poison the blind father finds his way to the vault and lays hold of him only to find that he is the one man who had the right to take a last farewell. Such a theme does not call for light and fanciful treatment, and does not receive it. One would like to find Signor Montemezzi's talent expended on a brighter subject before saying finally whether he can or cannot write opera. The thing was very well done, with wonderful scenery and costumes more or less of the period—especially the architecture—and Madame Edvina as Fiora and Signor Adama Didur as the blind father distinguished themselves. The whole opera is largely a prolonged duet, a form opera is inclined to take nowadays, to which prompt objection should be made by operatic super-numeraries. Signor Moranzoni, a personal friend of the composer, conducted and was most loyal to his friend.

This has been the only novelty. But there was an element of freshness in the revival of Verdi's masterly work 'Otello,' thanks to the superb representation of the name-part by M. Paul Franz, given for the first time on any stage. It effaces memories of a good many famous exponents since the year of grace 1889, and is an achievement for this artist, who happily is realising everything that the knowing ones prophesied for him. Madame Melba was the Desdemona, and after she had taken her early departure, Signorina Muzio appeared in her stead with excellent results. Madame Melba's leave-taking was observed by an 'all star' performance of 'La Bohème,' in which the 'old guard,' Signori Caruso and Scotti, appeared yet once again. Signor Caruso himself has been winning golden opinions for his singing in Verdi's 'Un ballo in maschera,' which has been an immense success, as these works will ever be when properly sung. In 'Ballo' Mlle. Zepilli, a newcomer with a fascinating smile and fortunately a voice to match, did extremely well, and both Mynheer van Hulst and Signor Dinh Gilly have given versions of 'Eri tu' that brought down the house. Other newcomers have been Signorina Raisa, who sang 'Aida' very well, and Fräulein Claussen, who passed from German opera to 'Aida' (Anneris) with marked success. 'Samson et Dalila,' thanks to M. Franz and Madame Kirkby Lunn, has maintained its hold; 'Louise' shows no signs of diminished favour, and Signorina Muzio, the Syndicate's 'discovery,' has shown us that she was a fortunate discovery indeed. Signor Polacco as sole conductor has performed wonders. Signor Panizza came to relieve him towards the close of the month.

#### 'THE CRICKET ON THE HEARTH':

SIR A. C. MACKENZIE'S OPERA.

Music-lovers have had to wait a long time for a further example of the branch of musical art in which Sir Alexander Mackenzie excels. But to the intense gratification of those who are acquainted with his powers in this direction, he has at last broken silence. As a matter of fact the work in question, 'The cricket on the hearth,' has been written for some years—eighteen, to be exact—but at the time of its completion there was another 'Cricket on the hearth,' and the work was shelved. It is of course based on the famous—indeed, national—story

of Charles Dickens, which was adapted for the stage with both skill and sympathy by the late Julian Sturgis. He approached his task in the true Dickens spirit and made a good version of the story, strengthening it by the materialisation of the fairies, by lyrics of appropriate spirit and refinement, and for his dialogue using the words of Dickens himself. The book clearly inspired Sir Alexander, who has written some of the best music this particular vein has produced, for it cannot be forgotten that the composer of 'Colomba,' 'The dream of Jubal,' and 'The Sun-God,' is a man of extraordinary versatility—to summarise briefly a mass of gifts that stand without equal in their richness and distinction. To find that Sir Alexander could command a light and fanciful style was no surprise to those who know his record, but in this instance he has surpassed himself by the skill with which he is grave and gay in turn, brings tears to our eyes or laughter to our lips. In both there is the delicacy of touch that shows the masterhand conscious of the exact degree to which he can sway his hearers. We have long been tantalised by the inviting character of the Overture which has been heard in the concert-room; and the work in full is no less pleasing and gratifying. It is truly remarkable for the way in which the composer has caught the Dickens spirit. Simply and homely though it be, it is nevertheless the English spirit. Those who have formed mental musical pictures of the well-known characters will find them exactly realised by Sir Alexander Mackenzie. Edward Plummer's songs are just what we should expect them to be; Caleb trolls out a ditty that fits him exactly; John Peerybingle roars a rollicking song, and poor blind Bertha sings to us with a wistful plaintiveness that but increases the amount of our sympathy she always possessed; and all the others—including even the fairies—do just what we expected them to do. Last, but not least, Tilly Slowboy's lullaby to the Baby, 'Did Ums,' is just the quaint and original thing we should imagine that whole-hearted creature to sing. The entire score meets our views exactly; and we represent the views of the many who attended the six performances given of the work. These took place at the Royal Academy of Music on June 6, 8, 9, 10, 11, and 12. The frank melodiousness of the music, its scholarly treatment, and its well-pointed orchestration delighted everyone who heard it. It will be to our everlasting shame as a musical nation if such a masterpiece is allowed to pass into oblivion; for apart from the fact that it is a setting of a national story known and loved wherever the English language is understood, the music has an abiding quality of being as national as the story and as full of life as the characters it so well illustrates. The performances given by the students of the operatic class of the Academy were uncommonly good. The piece brought out unsuspected qualities in the young exponents, thereby showing its good. Two casts were employed, and the members of both showed the same quality—enthusiasm. The composer conducted the first performance, and afterwards shared the duty with Mr. Edgardo Levi, the director of the operatic class. Mr. Cairns James was the producer. For purposes of record the casts may be given:

#### CHARACTERS.

John Peerybingle (the carrier)	Mr. Robert Pitt	Mr. Cecil Simms
Caleb Plummer (an old toy-maker)	Mr. Raymond Ellis	Mr. Ernest Butcher
Edward (the stranger—his son)	Mr. Gerald Harris	Mr. Willie Michael
Mr. Tackleton (toy merchant)	Mr. Fancourt	Mr. Leonard Hubbard
Dot (John's wife)	Miss Lily Fairney	Miss May Purcell
Bertha (Caleb's blind daughter)	Miss Nellie Evans	Miss Louise Brooks
May Fielding (betrotted to Tackleton)	Miss Winifred Burnand	Miss Winifred Burnand
The Cricket-fairy	Miss Tomes	Miss Gweny Roberts
Tilly Slowboy (servant to Dot)	Miss Muriel Crowley	Miss May Keene

#### CHORUS OF FAIRIES.

Misses Nina Aronoff, Stella M. Baudrier, Marianne Brabant, Ivy Holt, Eirlys Lloyd Williams, Mabel James, Sybil Manning, Violet Miles, Marie Mackie, Beatrice Pardon, Norah Pengelly, Ethel Kaltenbach, Agnes Rayson, Ada Rogalsky, Mary Roscoe, Bessie Kiek, Zoe Koenig, Eva Turner, Katie Simpson, Irene Vandyke.

FRANCIS F. BARRETT.

## If ye walk in my statutes.

## ANTHEM FOR HARVEST.

Leviticus xxvi. 3, 4; Psalm xxxi. 21;  
 cxiv. 16; ciii. 1, 2; Joel iii. 13.

Composed by H. A. CHAMBERS.

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

*Maestoso.* TENORS AND BASSES. *mf*

If ye walk in my stat-utes,

*Maestoso. ♩ = 60.*

*mf Gt. Drops.* *Ser.*

*senza Ped.*

and keep my commandments, and do them; Then I will give you rain in due

*cres.*

season, and the land shall yield her in-crease, and the trees of the

*cres.*

field shall yield their fruit.

*p.* *Ped.*

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SOPRANOS (OR SOLO).  
*Allegretto.**mp.*  
*Allegretto. ♩ = 92.*  
*Sw. soft Reed.*

O . . . how great, how great is Thy good - ness, which Thou hast prepared for

*Gt. or Ch.*  
*8 ft. Fl.*

*Ped. 16 ft. (Sw. coup.)*

them that put their trust . . . in Thee. . . O . . . how great, how

*Full.*  
*mf.*

O . . . how great, how

*mf.*

O . . . how great, . . . how

*mf.*

O how great, how

great is Thy good - ness, which Thou hast prepared, pre - pared for them that put their trust in

great is Thy good - ness, which Thou hast prepared, pre - pared for them that put their trust in . .

great is Thy good - ness, which Thou hast pre - pared for them that put their trust in

great is Thy good - ness, which Thou hast pre - pared for them that put their trust in



FULL (OR SOLO).

*mf*

Thee.

Thou o - pen-est Thine

Thee.

Thee.

Thee.

*Ped.*

hand, and fill-est all things liv-ing with plen-teousness, Thou o - pen-est Thine hand, and fill-est

*poco rall.* FULL *a tempo.*

all things liv-ing with plen-teousness.

O . . . how great, how great . . . is Thy

*mf a tempo.*

O . . . how great, how great is Thy

*mf a tempo.*

O . . . how great, how great is Thy

*mf a tempo.*

O how great, how great is Thy

*poco rall. mf a tempo.*

good - ness, which Thou hast prepared for them that put their trust . . . in Thee, . . .

good - ness, which Thou hast prepared for them that put their trust in Thee,

good - ness, which Thou hast prepared for them that put their trust . . . in Thee,

good - ness, which Thou hast prepared for them that put their trust in Thee.

O . . . how great, how great is Thy good - ness, . . . which Thou hast pre - pared, . . .

O how great, how great is Thy good - ness, which Thou hast pre - pared, hast pre -

O . . . how great, how great is Thy good - ness, which Thou hast pre - pared, which Thou hast pre -

O how great, how great is Thy good - ness, which Thou hast pre - pared, which

which Thou hast pre - pared . . . for them . . . that put their

pared for them, which Thou hast pre - pared for them that put their

pared for them, pre - - - pared . . . for them that put their

Thou hast pre - pared, pre - - - pared for them that put their

*a tempo.*

trust in Thee.

*a tempo.*

trust in Thee.

*a tempo.*

trust in Thee.

*a tempo.*

trust in Thee.

L. H. Gt. or Ch.

*a tempo.*

*rall.*

Ped. 16 ft. (Str. comp.)

*Allegro non troppo.*

Praise the

Praise the

Praise the

Praise the

*Larghetto. ♩ = 76.*

Gt. Reed.

Full Sw.

*Allegro non troppo. ♩ = 100.*

*accel.*

Gt. (Reed in).

Gt. to Ped.

Ped. 16 & 8 ft. (Str. comp.)

Lord, praise the Lord, O my soul, and all that is with-in me praise . . His ho-ly Name. Praise the

Lord, praise the Lord, O my soul, and all that is with in me praise . . His ho-ly Name. Praise the

Lord, praise the Lord, O my soul, and all that is with-in me praise . . His ho-ly Name. Praise the

Lord, praise the Lord, O my soul, and all that is with-in me praise . . His ho-ly Name. Praise the

Lord, praise the Lord, O my soul, and for - get not all . . His

Lord, praise the Lord, O my soul, and for - get not all His

Lord, praise the Lord, O my soul, and for - get not all . . His

Lord, praise the Lord, O my soul, and for - get not all His

ben - e - fits.

ben - e - fits.

ben - e - fits.

ben - e - fits. The har - vest is ripe, and the press - es are filled,

har - vest is ripe, and the press - es are filled, the press - es, the

The har - vest is ripe, and the

the press - es, the press - es are filled, the har - vest is ripe, the



July 1, 1911

The Musical Times,

# IF YE WALK IN MY STATUTES.

July 1, 1914.

His The har - vest is ripe, and the press - es are filled, the  
 His press - es are filled, the har - vest is ripe, the press - es are filled, the  
 His press - es are filled, the press - es, the press - es are filled, the  
 His press - es are filled, the press - es, the press - es are filled, the  
 press - es are filled, the press - es are filled. Praise the Lord, praise the Lord, O my  
 press - es are filled, the press - es are filled. Praise the Lord, praise the Lord, O my  
 press - es are filled, the press - es are filled. Praise the Lord, praise the Lord, O my  
 press - es are filled, the press - es are filled. Praise the Lord, praise the Lord, O my  
 soul, and all that is with - in me praise . . His ho - ly Name, praise the  
 soul, and all that is with - in me praise . . His ho - ly Name, praise the  
 soul, and all that is with - in me praise . . His ho - ly Name, praise the  
 soul, and all that is with - in me praise . . His ho - ly Name, praise the

(7)

*meno f*

Lord, praise the Lord, O my soul, and all that is with-in me

*meno f*

Lord, praise the Lord, O my soul, and all that is with-in me

*meno f*

Lord, praise the Lord, O my soul, and all that is with-in me

*meno f*

Lord, praise the Lord, O my soul, and all that is with-in me

*cres.* *ff* *allargando.*

praise His ho-ly Name, praise His ho-ly Name, and all that is with-

*cres.* *ff* *allargando.*

praise His ho-ly Name, praise His ho-ly Name, and all that is with-

*cres.* *ff* *allargando.*

praise His ho-ly Name, praise His ho-ly Name, and all that is with-

*cres.* *ff* *allargando.*

praise His ho-ly Name, praise His ho-ly Name, and all that is with-

*cres.* *ff* *allargando.*

*Ped.*

*molto allargando.* *lunga*

in me praise His ho-ly Name. A men.

*molto allargando.* *lunga*

in me praise His ho-ly Name. A men.

*molto allargando.* *lunga*

in me praise His ho-ly Name. A men.

*molto allargando.* *lunga*

in me praise His ho-ly Name. A men.

*molto allargando.* *lunga*

in me praise His ho-ly Name. A men.

*lunga*

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## ROYAL ACADEMY OF MUSIC.

The Stainer Exhibition for organ-playing (an anonymous gift to the Academy) will be awarded to the best organ-student of either sex admitted at the entrance examination on September 17.

The following scholarships are open for competition: The John Thomas Welsh Scholarship, for vocalists and instrumentalists of Welsh parentage; the Henry Smart Scholarship, for British lady organists and composers; the Dove Scholarship, for violinists under the age of eighteen; the Ada Lewis Scholarships (five), for vocalists of either sex, and pianists, violinists, viola-players, and violoncellists (male); the Maud Mary Gooch Scholarship, for organists. The competitions will be held about the middle of September.

The Charles Rube Prize for ensemble playing has been awarded to Wolfe Wolfinsohn, Ewart Shadwick, Herbert J. Brine, and Giovanni B. Barbirolli.

A chamber concert was given by students of the Academy at the Duke's Hall on May 25, when Bemberg's 'La Ballade du Désespéré,' with Miss Katherine Dyer as vocalist, was a feature of interest. Concerted music by Bach, Beethoven, Tancrède, and Arensky was played, and solo works were given by Miss Gertrude Cotter and Miss Hilda Klein (pianoforte), and Master Wolfe Wolfinsohn (violin). The vocalists were Miss Eleanor Evans, Miss Evelyn Langton, Mr. Gerald Harris, and Mr. Darrell Fancourt. A string orchestra took part under Mr. Spencer Dyke's direction.

## ROYAL COLLEGE OF MUSIC.

The programme of the chamber-concert given on May 28 included Beethoven's String quartet in F major, Op. 135; Dohnányi's C sharp minor Violin and pianoforte sonata (Mr. S. C. de Villiers and Mr. Francis P. Warren), songs (Miss Eva Bagley, Miss Gladys Thomas, and Miss Charlotte Cunningham), pianoforte solos (Miss Kathleen Long), and an organ solo (Mr. Harold E. Wylde).

## TRINITY COLLEGE OF MUSIC.

In accordance with the sensible plan adopted at this institution, students have been put during the past term to the study of Beethoven's Mass in C, and on June 16 a performance of the work was given at the College. Though small in numbers, the choir sang with certainty and unity, and the tone was excellent. Dr. A. T. Pringuer conducted, Mr. Harry Gray and Mrs. J. R. Blazey were organist and pianist respectively, and the solo vocalists were Miss Lilian Barnett, Miss Clarice Mills, Mr. Gilbert Simpson, and Mr. Roland Roberts.

## THE BEECHAM OPERA SEASON.

By ALFRED KALISCH.

Up to the present the success of the German-Russian season at Drury Lane has been singularly marked. It is too late to do more than chronicle the fact that Strauss's 'Legend of Joseph' was produced on June 23, under the conductorship of the composer, with Madame Karsavina and M. Massine in the principal parts. Before the Russian artists arrived, there was a series of performances of 'Der Rosenkavalier' and 'Die Zauberflöte' in German. By his conducting of 'Die Zauberflöte,' Mr. Beecham certainly enhanced his reputation. The performances were full of life and poetry, and the orchestral playing was highly polished, but all the critics are not agreed that his entirely unconventional tempi justified themselves in every case. The problem of the mounting was cleverly solved, for it was artistic and effective but not at all obtrusive, and, wisely, no attempt was made to emphasise the symbolism and mysticism. The excellence of the German singing was a surprise. The greatest personal success was made by Miss Claire Dux by her singing of 'Ah! lo so,' and Herr Paul Knüpfert was wonderful as Zarastro. Herr Bohnen, Herr Brongseest, and Mr. Ranalow also deserve mention, but Fraulein Frieda Hempel was unfortunately not at her best on the one occasion when she undertook the part of the

Queen of the Night. The performances of 'Der Rosenkavalier' were very good, and Fraulein Hempel made a great impression by her singing and acting as the Marschallin. Herr Knüpfert was inimitable as the Baron, and Herr Bohnen was also good in the part. Fraulein Siems was as effective as of yore as the Marschallin, and Fraulein Dux's Sophia is known as a very charming piece of work. Fraulein Charlotte Uhr was perhaps the most convincing Octavian we have seen.

Before discussing the new Russian works which have been produced, one must refer to the continued magnetism exercised by 'Boris Godounov' and 'Ivan the Terrible,' which rouse the audience to paroxysms of enthusiasm every time they are given. How far this is due to the influence of fashion, how far to the irresistible personality of M. Shaliapin, how far to the unapproachably artistic mounting, and how far to the music itself, it is difficult to say; but the praisers of the enthusiasts who say that no such music has been written for the stage in the last hundred years, seem to betray a certain lack of proportion, and make one wonder whether the thrivers—to use a word which is now rather fashionable—have ever heard of 'The Ring' or 'Tristan.' No one wishes to deny the extraordinary vivacity and picturesqueness of the Russian music, and the skill with which it is scored; but the impartial listener cannot escape from the fear that the very violence of the first impressions it makes will result, as in the case of very piquant dishes, in more speedy satiety. All the Russian music depends on constant iteration, rather than on development, and history proves that it is the music which relies for its effect in great moments of climax on thematic treatment (whether it be music for the stage or not) which has the longest life. It is because it answers to this definition better than the other operas, and because it has more unity, that 'Prince Igor' may possibly prove of more lasting value than the other works. The dances from 'Prince Igor' were familiar already, but in their proper surroundings their effect was enhanced a hundredfold, and their first production led to a scene of enthusiasm such as a London theatre seldom witnesses. By the omission of the love interest the plot becomes very slight, but it is still sufficiently interesting. M. Shaliapin appeared in two rôles, that of the dissolute Prince Galitzky and that of the Khan Khontchak. He altered his appearance so much that he was hardly recognisable in the second part. M. Paul Andreev was excellent as Prince Igor, and sang extremely well the extended solo in the last Act, which is the most lyrical passage in all the operas we have heard, so far, from the Russians. Madame Kousnetzov was very effective as Princess Yaroslava. The scene of the departure of Igor's army on its warlike expedition is one of the most thrilling stage-pictures within recent memory.

The season has introduced us further to two new experiments in art-form, known as opera-ballets. The first of these and the most important, is 'Le coq d'or' of Rimsky-Korsakov, which is based on a story of Pushkin and has an allegorical significance which need not detain us now. Here the singers are arranged on two tiers on either side of the stage, and each character has a vocal and a dancing representative. The solution of the problem is not entirely happy, because the actors on the stage move and the singers are stationary. It is said that Rimsky-Korsakov's original idea was that the singers should be behind screens and should move about together with the actors on the stage, but this was found impracticable. Rimsky-Korsakov's music is extraordinarily brilliant and entertaining, and also has moments of remarkable beauty; and he seems to have realised at the end of his career that possibly he and his school had been underrating the value of logical thematic treatment. Mlle. Karsavina was delicious as the Queen Shemakhan, and the unctuous humour of M. Bolm as King Dodon, and Madame Jezierska as the Housekeeper (specially in her sorrow at the King's death) was a memorable feature of an unforgettable performance. The departure of King Dodon for the wars on a property rocking-horse was as wonderful in its grotesqueness as was its serious counterpart, the departure of the army in 'Prince Igor.' The mounting, designed by Mlle. Gontcharova, was an absolute triumph in its combination of splendour and wit. The singing of the florid music

of the 'Golden Cockerel' itself (which is if anything more difficult and elaborate than the famous air of Zerbinetta in 'Ariadne') by Madame Dobrovolska was exceedingly brilliant, if a little hard.

The other experiment was Stravinsky's 'Rossignol,' based on Hans Christian Andersen's story of the real and the mechanical nightingales. Here Madame Dobrovolska, the representative of the Nightingale, sat in the orchestra, facing the audience, while we were asked to imagine the Nightingale itself as being on a tree-top at the back of the stage. It is not easy to speak of the music after one hearing. It is quite the most 'advanced' that we have heard, and the least like anything that we know. It serves no purpose to tell the composer that he ignores the demands of beauty: he would answer that the last thing he wished was to be 'beautiful.' His aim is to produce a series of fleeting impressions having no connection, musically, with each other, but following closely the happenings on the stage. He might have achieved his object without so much unpleasant noise, and one regrets that he was not satisfied with the paths which had led him to 'The Fire Bird' and 'Petrouchka.' Here again the mounting is superbly daring and beautiful. With its mingling of wit and fancy, it seems to make ancient China live before our eyes.

The last Russian novelty was Steinberg's 'Midas,' which is pleasing and effective. The music serves its purpose well. It has points of contact with Debussy and the modern French School as well as with Young Russia.

Of non-Russian works the most important has been 'Les Papillons,' which has been invented by M. Fokine. He has wedded a slight story which is a continuation of that told in 'Le Carnaval' to Schumann's music, which has been orchestrated by M. Tcherepnine in a curiously unmodern way. He must have done it purposely, for he can be modern. 'Papillons' is a dainty trifle, charmingly played by Mlle. Karsavina, M. Fokine, and the rest of the artists of the company, and delightfully mounted.

'Daphnis et Chloé' is considered by M. Ravel to be his most important work: it is certainly his longest. Some controversy arose—the composer protesting that he did not wish it to be produced without chorus, and M. Diaghlev asserting that it was impracticable with it. We must be content to judge it without a chorus. The music of M. Ravel is rich in imaginative charm, but, too, his vein seems to have been worked out too soon, and there is a considerable lack of variety in the longish first pastoral scene. The less rarefied atmosphere, the more defined rhythms, and the robuster themes which the second scene, that of the Pirates' camp, brought with it were doubly welcome. M. Fokine danced and mimed with excellent skill as Daphnis, but he does not get as much personality into his miming and dancing as into his choreography. The part of Daphnis has been played both by Mlle. Karsavina and Mlle. Fokine.

The repertoire of previously heard works of the Russian Ballet so far has included 'Tamar,' 'Sheherazade,' 'Petrouchka,' 'The Fire Bird,' and 'The Carnival.' The supreme direction is in the hands of M. Fokine, who has made his influence felt in many ways. It is impossible to go into detail, but the performances as a whole exercise as great a charm as ever.

Two hundred and forty-four Free Church choirs, representing over 7,000 singers, have signified their intention of taking part in the celebration of the twenty-sixth annual Festival of the Nonconformist Choir Union at the Crystal Palace on July 4. As the seating capacity of the Handel orchestra is limited to 4,000 adults, a process of selection is necessary. Mr. Frank Idle will again conduct, and Mr. J. A. Meale will be at the organ. Miss Maud Wilby has been engaged as solo vocalist.

At the annual dinner of the London Symphony Orchestra, held on June 14, Herr Arthur Nikisch was the guest of the evening and received a loving-cup as a presentation from the Orchestra. The chairman was Sir Alexander Mackenzie, and the guests included MM. Emil Cooper, Polacco, Mlynarski, Camileri, Sir Frederic Cowen, Mr. Arthur Fagge, and Mr. W. W. Hedgcock.

## THE INDEPENDENT MUSIC CLUB.

An organization under the above title has been formed with the following objects:

The promotion and especially the protection of the interests of musical artists and composers;

The introduction of creative and executive artists to each other with a view to mutual benefit;

The fostering of breadth of view and knowledge of public requirements with regard to music; and

To establish adequate remuneration for all engagements coming to artists through the Club.

The subscription is £1 1s. for professionals, and £2 2s. for amateurs. The premises of the Club, West Lodge, 13, Pembroke Gardens, Kensington, London, W., are now open. Mr. G. C. Ashton Jonson is vice-president, and the secretary Miss Lett.

## ORFEO CATALÀ (BARCELONA) AT THE ROYAL ALBERT HALL.

The devisers of the scheme for bringing this mixed-voice choir of about 200 voices to London must possess a very sanguine temperament to suppose that they could draw adequate audiences to the vast arena of the Royal Albert Hall on three occasions within four days during the busiest musical season on record. We trust that our visitors will not think that the London musical public is unsympathetic, and that they will understand the difficulty of the situation. For our part we desire to express our pleasure in hearing this well-trained choral organization, and we hope the members will have pleasant recollections of their visit to this country.

At the concert given on June 20 (the only one of the three announced which we can report at present), the choir sang a dozen or so pieces including five Catalan popular songs from original compositions, one of which was by the energetic and able conductor Señor Don Lluís Millet, and as a grand finale the great Motet for double choir, 'Sing ye to the Lord,' by Bach. The choir formed a picturesque scene. The men were closely packed together, and the ladies, who remained seated while singing, wore their very attractive mantillas.

The tone had no special beauty or quality, but it made a charming blend in the *pianos* and *pianissimos*, in which much of the music presented abounded.

In *fortes* the tenors were penetrating and very unblended, and they sang rather too eagerly and enthusiastically. With the lady sopranos were associated about a dozen or more boys whose voices again did not blend very well. Many of the pieces sung depended upon what we should describe as *ad captandum* colour effect rather than upon interesting part-writing, but they were often sung with agreeable lightness and delicacy. The sopranos displayed a bright resonance, the contraltos did not show much sonority, and the basses were fairly rich, some low notes being very effectively resonant. There was much to admire in the rhythmic attack and general alertness.

The most notable effort was the Bach motet, which is well known to all the leading choirs in this country. The performance of the Catalonians was to us at least a novel interpretation. The first movement was for some time taken almost *Adagio*, but it quickened up somewhat. The beautiful and pathetic *Andante sostenuto* lost much of its appeal owing to the very slow tempo at which it was taken.

The later movements were taken at greatly varied tempi, *ritards* and vehement *accelerandos* being features. It seemed to us that the rhythm was treated too freely, and that in consequence some of the dignity of the great work was sacrificed. The balance of the two choirs was not very good, the sopranos in the first choir being weak sometimes to the point almost of inaudibility. The tenors again were rather intrusively energetic.

The choir had the great advantage of the assistance of Señora Maria Barrientos, a coloratura soprano of conspicuous ability. Although not always precisely in tune, her execution and control were remarkable. She could apparently do what she liked with the D in alt. Another attraction was



the fine violin-playing of Señor don Joan Mañén. He gave a brilliant performance of Mendelssohn's Violin concerto, in which he was supported by the New Symphony Orchestra, conducted by L. Camilieri.

The audience was small compared with the huge size of the arena, but it made up for this paucity of numbers by displaying a fervent enthusiasm that resulted in several encores and numerous recalls.

### THE MUSIC CLUB.

We regret that we can do no more than record the brilliant gathering brought together by the Music Club on June 21, at the Grafton Galleries. Dr. Richard Strauss, guest of the evening, accompanied Lady Speyer in his Violin sonata, Miss Lena Ashwell recited Mr. Kalisch's translation of Uhland's 'Das Schloss am Meere,' while Mr. Stanley Hawley played Strauss's music. Herr Arthur Nikisch conducted Strauss's Serenade for thirteen wind instruments and the 'Siegfried Idyll,' and accompanied Miss Elena Gerhardt in songs. Many distinguished English and foreign musicians were present.

## London Concerts.

### THE ORIANA MADRIGAL SOCIETY.

This enterprising and highly capable choir gave what was one of the most interesting concerts of the season at the Duke's Hall, Royal Academy of Music, on May 26. Amid much that was of value, both as music and as interpretation, it is impossible to particularize. The older examples in the programme were the following:

#### Madrigals—

'Round about her chariot' .. .. .	Ellis Gibbons.
'Love not me for comely grace' .. .. .	Wihye.
'This sweet and merry month of May' .. .. .	Byrd.
'O yes, has any found a lad?' .. .. .	Thomas Tomkins.

#### Ballet—

'Now is the month of maying' .. .. .	Morley.
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together with Ayres and Rounds for solo voices. The selections from modern music included Stanford's six-part motet, 'Eternal Father,' Walford Davies's 'Magdalen at Michael's gate,' Bantock's six-part 'Nocturne,' Percy Grainger's 'Brigg Fair,' W. G. Whittaker's arrangement of 'Sir John Fenwick,' and Balfour Gardiner's 'Cargoes.' The choir, under Mr. C. Kennedy Scott's direction, gave constant evidence of their useful and well-inspired training. The interest of the occasion was further heightened by the playing of the Chaplin Trio on viols. Miss Grainger Kerr gave songs, among which were included Mr. Hamilton Harty's 'Across the door,' 'A cradle-song,' and 'The Rachray man.'

### QUEEN'S HALL ORCHESTRA.

In the absence of Sir Henry Wood the 'Parsifal' concert on May 23 was conducted by Herr Artur Bodansky, who, as he was associated with the 'Parsifal' production at Covent Garden, was the right man in the right place. The programme contained all the popular excerpts from 'Parsifal,' including the 'Herzeleide' music from the second Act, in which Miss Carrie Tubb interpreted the part of Kundry with great effect. Miss Tubb also sang the closing Scene from 'Götterdämmerung.'

### LONDON SYMPHONY ORCHESTRA.

A programme of varied significance was chosen for the concert under Herr Mengelberg at Queen's Hall on May 25. The interest centred in the performance of Strauss's 'Don Quixote,' which had more of efficiency than of imagination. Mr. Patterson Parker's reading of the violoncello solo, however, was full of merit. Saint-Saëns's unattractive Pianoforte concerto in G minor was played by Miss Enid Brandt. The remainder consisted of two works of superlative worth—Mendelssohn's 'Midsummer Night's Dream' Overture and Mozart's 'Jupiter' Symphony.

A special concert was given at Queen's Hall on June 4, when this Orchestra played under the direction of Signor Camilieri. Wagner excerpts, a piece from

Catalani's opera 'La Wally,' and an Overture by Glazounov (No. 1) on three Greek popular themes were features of the programme. It was, however, Miss Florence Macbeth's singing that engaged the chief attention. Her coloratura execution was, as usual, exceptionally brilliant.

Herr Nikisch conducted at the concert on June 8, when the programme consisted of three Symphonies: those of Haydn in G, Schubert in B minor, and Beethoven in A, all of which were superbly played. The audience occupied every seat in the house.

M. Paderewski made the chief attraction on June 15. His playing of his own A minor Pianoforte concerto was of extraordinary brilliance and poetry. Under Herr Nikisch the Orchestra played Elgar's ever-welcome 'Enigma' Variations, Mozart's G minor Symphony, Strauss's 'Till Eulenspiegel,' and Wagner's 'Rienzi' Overture.

### SLAVONIC MUSIC.

The first of three orchestral concerts given by M. Emil Mlynarski at Queen's Hall to illustrate the music of Slav composers, took place on June 6 with a programme devoted to works by Glazounov. The chief work in the programme was the vigorous Symphony No. 4 in E flat. The variety of style encompassed by Glazounov's music was brought into relief by the inclusion of the Violin concerto in A minor (with M. Grigorovitch as soloist), the new Pianoforte concerto in F minor (with Miss Elly Heschelin as soloist), and the Symphonic-poem 'Stenka Razin.' The London Symphony Orchestra played finely under M. Mlynarski's direction. At the concert on June 17 Mr. Ernest Schelling played with great power and expression Rimsky-Korsakov's Concerto in C sharp minor and Paderewski's Polish Fantasia in C sharp minor. The playing of Wischnegradski's Symphony in A called attention to the talent and somewhat diffuse manner of one of the lesser-known Russians. A fourth composer, Karlovicz, was represented by a 'Lithuanian Rhapsody.'

Among the events of personal interest in the present season none have been more interesting than the return to the London concert-platform of Madame Tetrassini and Madame Clara Butt. The famous Italian prima donna appeared as the most distinguished of a 'star' company at the Albert Hall on June 4. By opening with Verdi's 'Ah! fors e lui' she gave an instant reminder of her first triumphs in this country and showed that her technique is as facile and as marvellous as ever. Eckert's 'Echo song' and Félicien David's 'Couplets du Mysoli' gave further proof that her extraordinary gifts remain undiminished.

Madame Clara Butt, with Mr. Kennerley Rumford, made her reappearance at the Albert Hall on June 6 before an immense audience. Her magnificent voice, which seems never to cease developing in power and range of expression, was heard to great advantage in Verdi's 'O don fatale,' Beethoven's 'Creation's Hymn,' Herbert Hughes's 'I know my love,' and other numbers equally varied. Mr. Kennerley Rumford's chief success was secured in the famous 'Largo al factotum' from Rossini's 'Il barbiere.'

Two admirable Sonata-recitals were given by M. Paul Kochanski (violin) and Mr. Arthur Rubinstein at Bechstein Hall on May 25 and June 13. The two artists, each of high rank, worked together with notable unity. On the first occasion they played the works of Brahms in A major, Szymanowski in D minor, and Beethoven's 'Kreutzer.' On the second they were heard in Korngold's Sonata, and Mr. Paul Draper introduced a new and interesting song-cycle, 'Des Hafis Liebeslieder' by Szymanowski.

The Folk-Song Quartet and the Monique Poole String Quartet gave a joint recital at Eolian Hall on June 4. Dr. Walford Davies's Six Pastorals were excellently sung, with the composer at the pianoforte. The instrumental Quartet were heard in Percy Grainger's 'Molly on the shore,' and other works.

The presence of Herr Kreisler as solo violinist lent distinction to the concert given by Madame Alexia Bassian (vocalist), with Miss Adelina de Lara (pianoforte), at Queen's Hall, on June 8. He played the 'Devil's Trill' Sonata of

Tartini, and Bach's unaccompanied Adagio and Fugue in G minor. Madame Bassian's songs included Bantock's 'Lament of Isis,' and Dr. Vaughan Williams's 'The roadside fire'; Miss de Lara was heard with Mr. Sydney Rosenbloom in the arrangement for two pianofortes of Brahms's Variations on Haydn's 'St. Anthony' Choral. The two lady artists mentioned, in company with Mr. Thomas Fussell, gave an interesting 'Matinée' concert at Claridge's Hotel on May 29.

M. Jacques Thibaud added to the interest created by his playing at Bechstein Hall on June 9 by securing a double string quartet, with additional assistance at the organ by Mr. Wharton Wells, for accompaniment. He was heard in Tivadar Naché's arrangement of Vivaldi's A minor Concerto, and in Chausson's D major Concerto for violin, pianoforte, and string quartet.

On June 16 Mr. Robert Lortat (pianoforte) gave the first of three recitals to be devoted to the whole of M. Gabriel Fauré's compositions for the pianoforte, and many of his other works. Besides giving a number of solos he accompanied Lady Speyer in the Violin sonata in A major, and Mlle. Germaine Sanderson in songs.

The twenty-eighth annual concert of the South Hampstead Orchestra took place under Mrs. Julian Marshall's direction at Queen's Hall on June 16. Brahms's fourth Symphony and Bruch's G minor Violin concerto, with Miss Isolde Menges as soloist, were the principal numbers. Songs were given by Mr. Robert Maitland.

Tchaikovsky's fifth Symphony and Mendelssohn's 'Ruy Blas' Overture were among the works performed by the Royal Engineers' Orchestra under Mr. Neville Flux at Queen's Hall on May 20.

#### CHAMBER CONCERTS.

Rameau's 'Pièces de Clavecin en concert,' and Pianoforte trios by Godard, Op. 32, Volkmann, Op. 5, and Beethoven, Op. 1, were played by Miss Lena Sykes (pianoforte), Madame Beatrice Langley (violin), and Mr. Warwick Evans (violinello), at Bechstein Hall on May 28.

The programme of Mr. Holbrooke's last concert of the season, given at the Arts Centre on May 29, included a 'Fantaisie' for string quartet by Richard Cleveland, songs by Alfred Hale and Edward Mitchell, and pianoforte solos by Wilfrid Kershaw. These were heard for the first time. Dr. Ethel Smyth's Quartet in E minor, and four Dances for pianoforte and strings by Josef Holbrooke were also played. The artists were Messrs. Sammons, Petrie, Tertis, Withers, and Sharpe (strings), Mr. Kershaw and Mr. Holbrooke (pianoforte), and Mr. David Brazell (vocalist).

Mr. Dunhill opened a new series of British chamber music concerts on June 9. The new concerted works produced, all of great interest, were a Suite for clarinet and pianoforte by Dr. C. Harford Lloyd, a Trio for clarinet, violinello, and pianoforte by John Ireland, and a set of Variations for violinello and pianoforte on 'Sally in our alley,' by Mr. Dunhill. Songs, including a new setting of Walt Whitman's 'When I heard the learned astronomer,' by Dr. Bairstow, were sung by Mr. George Parker. The clarinettist and violinellist were Mr. Charles Draper and Miss May Mukle.

The second of Mr. Dunhill's concerts introduced a Quartet in miniature by R. O. Morris and a Quartet in E flat major by Dr. Charles Wood, both played by the Grimson Quartet. A group of songs, including one by Miss May Mukle, was interpreted by Miss Margaret Champneys. We regret our inability to deal adequately with this excellent concert.

An interesting programme was performed by the enterprising London String Quartet on June 10. In addition to two tried favourites in Vaughan Williams's Phantasy Quintet (with Mr. Lockyer as the extra viola) and Debussy's Quartet in G minor, the scheme included Schönberg's Quartet with soprano solo, Op. 10—its first performance in England. The work is of the type that we have come to expect from its composer, containing as it does passages of extraordinary beauty alternated with others that torture the

ear, the beauty being in this case almost entirely confined to the last two movements. Miss Carrie Tubb sang the ungrateful vocal part very skilfully, and also gave enjoyable performances of songs by Sibelius and Mozart. The audience was large and appreciative.

At Æolian Hall on June 10 the London Trio gave a concert that upheld the esteem in which their powers are held. They played Brahms's Trio in E flat and (in company with Mr. Eugene Goossens, jun., and Mr. Ernest Tomlinson) Dvorák's A major Pianoforte quintet. Miss Ivy Laid (vocalist) and Madame Amina Goodwin gave solos.

Tchaikovsky's Pianoforte trio in A minor and Saint-Saëns's Trio in F major were played by Miss Muriel Herbert (pianoforte), Mr. Antonio de Grassi (violin), and Mr. Emil Knoll (violinello) at Steinway Hall on June 10. Songs were given by Mr. George Parker.

The Trio de Lutèce, whose members are Mr. George Barrère (flute), M. Paul Kéfer (violinello), and Señor Carlos Salzedo (pianoforte), made their first appearance at Bechstein Hall on June 12, Mr. Ivor James taking the place of M. Kéfer, who was indisposed. The players showed that with skill and good study high artistic results can be obtained from the combination. Mr. Murray Dorey sang songs of his own and Madame Poldowski's.

Some commendable playing was provided by the May Blash Quartet at Steinway Hall on June 17. Songs were given by Miss Mary Epps.

#### VOCAL RECITALS.

Two recitals have been given by the incomparable Liedsinger, Elena Gerhardt. They took place at Bechstein Hall on June 9, when Mr. Hamilton Harty was accompanist, and at Queen's Hall on June 18, when Herr Arthur Nikisch gave his invaluable assistance. The programmes were of typically high quality and interest.

Madame Agnes Nicholls, accompanied by Mr. Hamilton Harty, gave an enjoyable recital at Bechstein Hall on June 15. A special feature was made of six 'Songs of Ireland' by Mr. Harty which made an excellent impression.

Madame Geertruida Vogel, 8, Maida Vale—'Wiegeli an der Krippe des Christkinds (1609).'

Miss Cicely Bankes, Steinway Hall, May 21—'Voi che sapete,' Mozart.

Miss Helen Henschel, Bechstein Hall, May 21—British traditional airs.

Madame King Clark and Mr. George Hamlin, Bechstein Hall, May 21—'Am ufer des Flusses,' Jensen; 'Love sounds th' alarm,' Handel.

Miss Flora Woodman, Bechstein Hall, May 22—'Rejoice greatly' ('Messiah'), Handel.

Mr. Frederick Nilson, Æolian Hall, May 22—'E lucevan le stelle,' Puccini.

Miss Eva Katharina Lissmann, Bechstein Hall, May 22—'Lieder und Tänze des Todes,' Moussorgsky.

Mr. Walter Johnstone Douglas, 34, Queen Anne's Gate, May 25—Old Scotch Ballads.

Mr. Vivian Gosnell, Bechstein Hall, May 26—'Harperspielen,' Hugo Wolf.

Mr. Alfred von Fossard and Miss Leila Duarte, Æolian Hall, May 26—Duets, Cornelius, Dvorák, and Schumann.

Mr. Geoffrey Gwyther, The Studio, Maida Vale, May 26—'Chanson de la Marée' (Old Breton).

Madame Gardner-Bartlett, Æolian Hall, May 27—'Im Herbst,' Franz.

Miss Gertrude Lonsdale, Æolian Hall, May 28—'The Torch,' Elgar.

Miss Nathalie Aktzéry, Bechstein Hall, May 28—A programme of Russian songs.

Miss Carmen Hill, Æolian Hall, May 29—'Silent noon,' Vaughan Williams.

Miss Julia Caroli, Æolian Hall, May 29—'Lieto suol della Turena,' Meyerbeer.

Mr. Paul Draper, Bechstein Hall, June 3—A Schubert programme.

Dr. Theodore Lierhammer, Bechstein Hall, June 3—'Der Doppelgänger,' Schubert.

Mr. Hirwen Jones, Arts Centre, June 8—'Arbor Vitæ,' Hirwen Jones.

Miss Eileen Nicolls, Æolian Hall, June 8—'As when the dove,' Handel.

Mr. Ulick Brown, Bechstein Hall, June 8—'Le Miroir,' *Gustave Ferrari*.  
 Mr. Brabazon Lowther, Æolian Hall, June 9—'Embarquez-vous,' *Godard*.  
 Miss Christian Keay, Grafton Galleries, June 10—'Ich sage meine Minne,' *Strauss*.  
 Fräulein Mysz-Gmeiner, Bechstein Hall, June 11—Songs by *Robert Kahn*.  
 Mr. Campbell McInnes, Æolian Hall, June 11—'The house of life,' *Vaughan Williams*.  
 Miss Jean Waterston, Æolian Hall, June 12—'Müllerlieder,' *Schubert*.  
 Miss Nanna Karina, Grafton Galleries, June 13—Old French songs.  
 Miss Frederica Conway (with Miss Nora Conway), Steinway Hall, June 15—Four songs by *George Aitken*.  
 Miss Florence Shee, Steinway Hall, June 15—'Er der Herrlichste,' *Schumann*.  
 Miss Frida von Vukovic, Bechstein Hall, June 16—'Ach, lieb', ich muss nun scheiden,' *Strauss*.  
 Miss Eva Lisman and Mr. Gerhard Jekelius, Bechstein Hall, June 16—A *Brahms* programme.  
 Miss Ursula Nettleship, Æolian Hall, June 17—Songs with viola obbligato, *Brahms*.  
 Miss Mary O'Sullivan, Æolian Hall, June 17—'Se bel rio,' *Montani*.  
 Madame Sanderson (of Rome), Bechstein Hall, June 17—Early Italian music.

## PIANOFORTE RECITALS.

Miss Rosamond Ley, Steinway Hall, May 22—Chromatic Fantasia and Fugue, *Bach*.  
 Herr Rudolph Ganz, Steinway Hall, May 22—Sonata in D major, *Haydn*.  
 Mr. Marc Meytschik, Steinway Hall, May 25—Sonata, Op. 109, *Beethoven*.  
 M. Joseph Turczynski, Æolian Hall, May 25—Variations on Bach's 'Weinen, Klagen,' *Liszt*.  
 Mr. Max Pauer, Bechstein Hall, May 26—'Etudes Symphoniques,' *Schumann*.  
 Mr. Lester Donahue, Steinway Hall, May 27—Sonata Tragica, *MacDowell*.  
 Mr. Louis Edger, Æolian Hall, May 27—Twenty-four Preludes, *Chopin*.  
 Miss Lonie Basche, Steinway Hall, May 28—Prelude, Aria and Finale, *César Franck*.  
 Signor Carlo Angelelli, Steinway Hall, May 28—Prelude and Fugue in A minor, *Bach-Liszt*.  
 Mr. Rudolph Ganz, Steinway Hall, May 29—Pianoforte Sonata in E, *Korngold*.  
 Mr. Walter Morse Rummel, Æolian Hall, June 3—Studies, *Debussy*.  
 Mr. Sydney Rosenbloom, Steinway Hall, June 3—Sonata in E major, *Beethoven*.  
 Mr. Claude Pollard, Bechstein Hall, June 4—'Marée-Basse,' 'La voix du Forêt,' and 'Prélude,' *Paul de Maré*.  
 Mr. John Powell, Æolian Hall, June 5—'Sonata Teutonica,' *Powell*.  
 Mr. Max Pauer, Bechstein Hall, June 5—Variations and Fugue on a theme of Bach, *Max Reger*.  
 M. Benno Moiseiwitsch, Bechstein Hall, June 6—Chromatic Fantasia and Fugue, *Bach*.  
 Madame Elly Heschelin, Bechstein Hall, June 10—Variations and Fugue on a theme by Handel, *Brahms*.  
 Mr. Walter Scott, Bechstein Hall, June 11—Sonata in C major, *Beethoven*.  
 M. de Pachmann, Queen's Hall, June 13—Thirty-two variations, *Beethoven*.  
 Miss Fanny Davies, Æolian Hall, June 17—Sonata in E major, (Op. 109), *Beethoven*.  
 M. Henri Gilles, Steinway Hall, June 17—Prelude, Chorale and Fugue, *Franck*.

## VIOLIN RECITALS.

Mr. Frank Gittelson, Bechstein Hall, May 23—Chaconne, *Bach*.  
 Miss Daisy Kennedy, Æolian Hall, May 26—Sonata, 'Le Tombeau,' *Léclaire*.

M. André de Ribaupierre, accompanied by Mr. Rudolph Ganz, Steinway Hall, June 3—Sonatas by *Busoni* in E minor, *J. Alden Carpenter* in G major, and *César Franck*.  
 Signorina Valentina Crespi, Bechstein Hall, June 6—Concerto in F minor, *Ernst*.  
 Fräulein Mary Zimmer, Æolian Hall, June 10—Concerto in E minor, *Vieuxtemps*.  
 M. Anton Maaskov, Bechstein Hall, June 17—Sonata in A, *Brahms*.

## OTHER RECITALS.

Miss Ruth Eyre (pianoforte), Miss Dorothy Thirkell White (violin), and Miss Mary Mora von Goetz (vocalist), Æolian Hall, May 20—Sonata in A for violin and pianoforte, *Brahms*; 'Wiegenlied,' *Brahms*.  
 Miss Kathleen Mera (vocalist) and Mr. Handley-Davies (violin), Steinway Hall, May 21—Songs by Caroline Curtis; Violin sonata in G major, *Grieg*.  
 Mr. Dettmar Dressel (violin) and Mr. Otto Dressel (pianoforte), Æolian Hall, May 21—Violin sonata in C major, *Mozart*.  
 Miss Isolde Menges (violin) and Madame Donalda (vocalist), Queen's Hall, May 21—Concerto, *Brahms*; 'Deh vieni,' *Mozart*.  
 Miss Rhoda Simpson (violin) and Mr. Cecil Law (pianoforte), Æolian Hall, May 24—Chaconne, *Vitali*; Sonata in B minor, *Liszt*.  
 The Misses Mabel and Marjorie Lockhart (vocalist and pianoforte), Bechstein Hall, May 25—'Mainacht,' *Brahms*; 'Davidsbündler,' *Schumann*.  
 Mr. Arnold Trowell (violoncello), Bechstein Hall, May 27—Suite in C minor, No. 5, *Bach*.  
 Madame Anna Carola (vocalist), and Miss Johanna Heymann (pianoforte), Caxton Hall, May 27—'Dichterliebe,' *Schumann*; Soirée de Vienne, *Liszt*.  
 Don Luis Figueras (violoncello), Æolian Hall, June 3—Sonata, *Cervetto*.  
 Mr. Boris Hambourg (violoncello), Bechstein Hall, June 5—Courante in D major, *Bach*.  
 Miss Julia Goldner (pianoforte), and Miss Steffi Goldner (harp), Steinway Hall, June 9—'In's Leben' and 'Mondnacht am See,' *Carl Goldmark*; 'Concert-study' for harp, *Camillo Horn*.  
 Miss Johanna Heymann (pianoforte), Mr. Marcel Bonnemain (violin), and Miss Ethel Maas (vocalist), Steinway Hall, June 11—Sonata 'Le Tombeau,' *Léclaire*; Old French songs.  
 Miss Polyxena Fletcher (pianoforte) and Miss Marie Motto (violin), Æolian Hall, June 14—Violin sonata in E flat, *Beethoven*; four Klavierstücke, *Brahms*.  
 Mr. York Bowen (pianoforte) and Mrs. Sylvia York Bowen (vocalist), Æolian Hall, June 16—Sonata in B minor, *Liszt*; songs, *York Bowen*.

Some new songs by Miss K. Allitsen Hibbert to new verses by Miss Kathleen von Eckardstein—in which both collaborators showed high talent—were produced at Clarence House on June 10.

A series of 'Boosey matinée recitals' has been instituted at Æolian Hall. On May 22 the artists who appeared were Miss Jean Waterston, Mr. Robert Maitland (vocalists), and Mr. Cyril Scott, who played pianoforte works of his own. At a further recital on June 12 the programme was carried out by Miss Dilys Jones, Mr. John Coates, and Mr. Wilfrid Douthitt.

At Steinway Hall on May 23, Count de Souza displayed extraordinary expertness as a guitar-player. Pianoforte solos were given by Señor Pujol.

London University Musical Society gave an interesting concert on May 26. Bach's 'Christ lay in death's dark prison' and Parry's 'Lotos-eaters,' were the chief works in a programme that included madrigals and part-songs.

Old songs and ballads were sung by Miss Jean Sterling Mackinlay at Æolian Hall on May 28, with all the pointed delivery and significance of action that have made her interpretations famous.

Scenes from 'Lohengrin,' 'The daughter of the regiment,' 'Faust,' and 'Madama Butterfly,' were given by pupils of the Marylebone Operatic and Dramatic School on May 28, under the direction of Miss Florence von Etlinger.

A 'Matinée musicale,' arranged by Mr. Ernest W. Gilchrist, with the assistance of a number of artists, took place at Æolian Hall on June 9. The programme included Madame Liza Lehmann's cycle, 'Parody pie.'

Miss Marta Cunningham gave an extra 'Matinée musicale' at Claridge's Hotel on June 11. Among the artists who appeared Madame Merle Tillotson Alcock and Mr. Bechtel Alcock (vocalists), and Madame Backus-Behr (pianoforte) were new to London.

On June 11 Miss Cicely Trask gave a programme of 'Chansons anciennes' at the Arts Centre, and added a 'Rustic sketch' formed of old English ballads and folk-songs with scenery and connected action, the music of which was arranged by M. Gustave Ferrari.

Compositions by Miss Bluebell Klean that were introduced at Bechstein Hall on June 15 included a Pianoforte quintet in C minor, and songs interpreted by Miss Ada Crossley and Miss Xenia Beaver.

The artists who appeared at the Professional Musicians' Debut Society's concert at Æolian Hall on June 15, were Miss Mary Hessel, Miss Maud Murray, Miss Ida Agnew, Miss Kathleen Joliffe, Signorina Emilia Scafi, Mr. Thornley Grattan (vocalists), Mr. Harry Idle (violin), Signor Manlio di Veroli (pianoforte), and Miss Maud L. Arnold (violinello).

The thirty-fourth annual Festival of the Church Sunday Schools took place with great success at the Crystal Palace on June 13. A choir of 5,000 voices sang under the direction of Mr. W. Schofield, with Mr. F. W. Belchamber as organist, and choral competitions proved an important part of the scheme.

The tenth annual Festival of the National Union of School Orchestras is reported in the *School Music Review* for July.

The forty-second London Sunday School Festival was held at the Crystal Palace on June 17. Mr. J. Wellard Matthews conducted the junior choir of 5,000, and Mr. William Whiteman the senior choir. The orchestra was directed by Mr. Wesley Hammett. Competitions for children's and adult choirs were successfully held.

## Music in the Provinces.

(BY OUR OWN CORRESPONDENTS.)

### BIRMINGHAM.

The Castellano Italian and English Opera Company paid a visit to the Prince of Wales Theatre, where they gave a week's operatic season from May 25 to May 30, producing 'Lucia di Lammermoor,' 'Rigoletto,' 'Il Trovatore,' 'Il Barbiere di Siviglia,' 'La Sonnambula,' 'Maritana,' and 'The Bohemian Girl.' They did not succeed in attracting large audiences; indeed, the houses were mostly half-empty. The orchestra was very poor and the chorus colourless. The only artists who really scored were the brilliant Swedish soprano, Miss Dirgis, a delightful coloratura singer, and the excellent baritone, Signor Vail.

The Birmingham Strings Club held their second Chamber Concert in the new rooms of the Birmingham Royal Society of Artists, where they gave a performance of Beethoven's String quartet in C minor, Op. 18, No. 4, of the performers being Miss Christine Ratcliff, Miss Hodgkinson, Miss Maggie Edser, and Miss Brenda Sichel. Some vocal quartets were given by Mrs. W. C. Hutchings, Miss England, Mr. Charles Hyde, and Mr. W. C. Hutchings. The feature of the concert was Miss Gertrude Fuller's magnificent performance of Vitali's 'Chaconne' for violin, which she played with so much success at the Town Hall at the Midland Competition Festival, then accompanied on the organ.

The chief musical event in June was the three weeks' season of Theatre Royal Promenade Concerts, from June 8 to June 27. A strong appeal was made for their support, as in the past years they have not quite paid their way. The

attendance was certainly the largest since these excellent concerts were inaugurated ten years ago. The orchestra of about seventy performers is the best yet heard at the Promenades, Mr. John Saunders being the leader, and Mr. Landon Ronald conductor as usual. Mr. Max Mosse was once more the director, and succeeded in his arduous task. Several new works were introduced this season, and one was especially interested in the first performances here of Sir Edward Elgar's Symphonic study, 'Falstaff,' and Rachmaninov's Symphony in E minor, Op. 2. The list of artists who appeared during the season included many newcomers, among whom were Miss Carrie Tubby, Miss Phyllis Lett, Miss Clara Evelyn, Mrs. York Bowen, Frances Riess, Miss Beryl Freeman, Mlle. Adele Clement, Miss L. Schulz, Miss Muriel Pickup, Miss Maud Delstanche, Mr. Brabazon Lowther.

With the exception of music at our local parks and two vocal and instrumental concerts at the Edgbaston Botanical Gardens, the latter specially arranged by Mr. Oscar Pollack, music at Birmingham during July and August enjoys a complete rest, for it is our *saison morte*.

### BOURNEMOUTH.

Beyond the weekly Symphony Concerts there is now but little attempted on behalf of the musical section of the community. These Symphony Concerts, however, serve a good purpose by holding together the most enthusiastic of our resident music-lovers, and there is always a sufficiency of summer visitors whose ideals rise above musical comedy outpourings and *ad fresco* concert parties. The programmes submitted are by no means negligible from an artistic standpoint. During the past month, for instance, we have heard such attractive works as Goetz's Symphony in F; two of the Flemish Dances by Jan Blockx; Bizet's 'L'Arlesienne' Suite No. 2; Schumann's Overture, Scherzo and Finale; Coleridge-Taylor's 'Bamboula' African dance; Edward German's 'Richard III.' Overture; Dvorák's melodious fourth Symphony; a meritorious Old English Suite by Scott-Baker (conducted by the composer); 'The Flying Dutchman' Overture (Wagner); Mozart's 'Prague' Symphony; an effective, but not altogether original tone-poem, 'Woods in April,' by Edith Sweptstone (first performance); and Massenet's 'Les Erinnyes' ballet music. The soloists have been as follows: Mr. H. Wolters, of the Municipal Orchestra (violinello), Miss Nora Read, the popular local soprano, Mr. Algernon Holland (violin), Miss Muriel Pollock Mann (pianoforte), Mr. George Baker, Mr. Arthur Strugnell, and Mr. Frank Foster (vocalists).

A series of competitions for local amateur sopranos, contraltos, and tenors (the baritones and basses are to come later) has created much interest, and although nothing abnormal has been discovered, yet a fairly satisfactory level of achievement has been maintained, the contralto competition providing by far the best material. The prizes have been awarded by the votes of the audience—a method that has not invariably illustrated soundness of judgment.

Mr. Thomas J. Crawford, a well-known London organist, has been appointed to the vacant chorus-mastership of the Municipal Choir. The Municipal Choir will afford him plenty of scope for hard work, and all who wish for the advance of choral music at Bournemouth will support his endeavours whole-heartedly.

### BRISTOL.

There was a large audience at the Victoria Rooms on May 27, when a miscellaneous concert was given. The vocalists were Miss Hilda Eager and Mr. Percy Heming, and the instrumentalists Miss Helen Cavell (violin), Miss Constance Carter (violinello), and Miss Dorothy Peake (pianoforte). These local musicians contributed pieces which were well received.

At the opening of the Bristol International Exhibition there were two concerts of a gratifying character under the direction of Mr. G. Herbert Riseley. On the afternoon of May 28 the main features consisted of instrumental compositions by the Bristol Symphony Orchestra (augmented), the chief attraction being two movements from Tchaikovsky's 'Pathetic Symphony.' Miss Agnes Nicholls



and Mr. Lloyd Chandos aroused great enthusiasm by their singing of operatic arias.

At the evening concert a larger audience assembled. A choir of 450 voices had been rehearsed by Mr. G. Herbert Riseley, and were heard to advantage in Sir Arthur Sullivan's 'The Golden Legend.' The soloists were Miss Agnes Nicholls (Elsie), Miss Alys Gear (Ursula), Mr. Lloyd Chandos (Prince Henry), Mr. Herbert Heyner (Lucifer), and Mr. Ernest Blizard (a Forester). An adequate interpretation of the Cantata was followed by a miscellaneous selection. On June 3, in the Exhibition Hall, there was a choral contest (referred to in the *Competition Festival Record*).

On June 6 the National Brotherhood Festival was held at the Exhibition, and there were contests for male-voice choirs, orchestras, and bands in connection with the Brotherhood throughout the country. The Festival was organized by the Bristol Brotherhood Federation.

The monthly organ recital at St. Mary Redcliff Church, on June 3, was given by Mr. Herbert W. Hunt (organist of Bristol Cathedral), whose skilful performance of compositions by César Franck, Widor, and Guilmant, was highly appreciated.

An impressive choral Festival was held on June 17 at Henbury Church, at the re-dedication of the peal of bells which has been re-hung, with a new chiming apparatus added. The combined choirs of the Stapleton Rural Denary, numbering 230, including the choirs of Avonmouth, Almondsbury, Downend, Colston School, Henbury, Slirehampton, Stoke Bishop, and Stapleton, took part in the special service, under the direction of Mr. W. S. Calway. Mr. A. B. Cleaves was at the organ.

#### CAMBRIDGE.

Beethoven's 'Faust' is the most intricate work which the Musical Society has undertaken in recent years, and the appreciation and enthusiasm both of performers and audience certainly justified the choice. Cambridge may well be proud of two such musicians as Mr. Clive Carey (Mephistopheles) and Mr. Stewart Wilson (Faust). Miss Gladys Moger sang the 'King of Thule's Song' especially beautifully. Dr. Rotham is to be congratulated on the success of the whole performance, and especially on the excellent results of his work with the choir and orchestra, during the past year.

The Musical Club gave at their 'open' concert a remarkably interesting programme, including a new String quartet by Arthur Bliss, who has only recently left the University. The Quartet is a most promising work, full of interest and scored at times with beautiful effect.

#### DEVON AND CORNWALL.

##### THE THREE TOWNS.

The management of the Plymouth Pier Pavilion have made a movement which must be regarded as an experiment and one which has so far justified itself. Their custom has been hitherto to engage military bands to give Sunday evening concerts; they have now taken a step in the right direction by inaugurating orchestral concerts including a vocalist each week. Now that the summer season of band performances on the Hoe and in the parks has begun, the opportunities for hearing military bands are sufficiently numerous, and the dearth of orchestral music in the Three Towns assures a welcome to the string combinations of the Service bands whenever they play. The bands of the R.G.A. (Mr. R. G. Evans) and R.M.L.I. (Mr. J. W. Newton) have so far performed on alternate weeks, and the services of local vocalists have been much appreciated.

Sir Frederick Bridge, as chairman of the Board of Trinity College, visited Plymouth on May 27, when the awards gained at the local centre examinations were presented by the Mayoress, and three prize-winners—Irma Brand and G. M. S. Goodanew (pianoforte), and Sylvia Hill (violin)—played solos.

The choir of the South Devon and Cornwall Institution for the education and employment of the blind gave their annual concert in aid of the holiday fund on May 29. Mr. Frederic Weekes, musical director, obtained a satisfactory performance of 'The May Queen' (Sterndale Bennett), and also contributed pianoforte solos to a miscellaneous programme otherwise comprising vocal solos, glee, and concerted vocal pieces.

#### OTHER DEVONSHIRE TOWNS.

The first demonstration of the Jaques-Dalcroze Rhythmic Exercises in Devon took place at the Maynard School, Exeter, on May 23. Pupils of the Home School, Highgate, demonstrated under the direction of Miss M. Bischoff in exemplification of a lecture given by Mr. P. B. Ingham, and definite interest was taken in the features and principles of the method by a large audience.

On May 25 M. Zacharewitsch (violin) and Mr. Lloyd Powell (pianoforte) gave a recital with assistance from Miss Sonya Ivanov (vocalist) and Miss Joan Saxby (elocutionist). The programme included the Strauss Sonata in E flat, Op. 18, 'The Kreutzer,' and M. Zacharewitsch's new descriptive composition, 'A phantasy of life' (on the 'Rubáiyát'). On June 13 Mr. Robert Chignell (baritone), Mr. Ivor James (violin), and Mr. Harold Samuel (pianoforte) gave a Sonata and Lieder recital in the Pavilion.

Mr. R. H. V. Ball led an excellent little string band who assisted in a charity concert at Velverton-on-the-Moors on May 20; and another noteworthy event of moorland music was the giving of two concerts in Dartmoor Prison on May 26 to the prisoners, Governor, relatives and friends of the officers, and the officers. The 900 prisoners were divided into two batches, and the string band of the Royal Garrison Artillery, conducted by Mr. R. G. Evans, played two programmes of good popular music. The audience was very responsive.

#### CORNWALL.

At the concert at Camborne on May 20, several choirs who had distinguished themselves in the recent Cornwall County Music Competitions sang concerted and other music. They included Camborne Women's Choir, Mrs. Bennett's Tuckingmill Girls' Club, Camborne Orpheus Choir, Tuckingmill Wesleyan Choir, Camborne and Tuckingmill vocal quartets, Basset Road Girls' School. Mr. S. J. Treloar played flute solos. Folk-dancing was demonstrated by Basset Road scholars. Marazion Male Choir gave a concert on May 29, and the Wesleyan Choir on the same occasion sang the Cantata 'The song of Miriam.'

A satisfactory financial condition was reported at the annual meeting of the Falmouth Philharmonic Society, of which the Rev. Canon Corfe is conductor. A busy year's work was reported by the committee of the Marazion Apollo Male Choir at their annual meeting. By fifteen concerts £70 had been raised for charities.

Cornish band contests are a great feature of the public life here, and one of the most prominent prize-winning bands, Camborne, organized competitions for the first time on May 30, which attracted ten entries. Mr. W. Nuttall awarded first-prizes to St. Dennis and Bugle Silver. A new band has been formed at Falmouth under the direction of Captain Carter, S.A., and a first concert was given on June 10.

Mr. Walter Barnes conducted a capable orchestra which took part in a charity performance at Penzance on June 9.

#### DUBLIN.

The series of Sunday orchestral concerts at Woodbrook Concert Hall terminated on May 31. The programme included Beethoven's fourth Symphony, Wagner's 'Waldweben,' and Tchaikovsky's 'Rococo Variations' for violoncello (Mr. Clyde Twelvrees) and orchestra. Madame Borel sang Handel's 'Let the bright Seraphim' brilliantly, with organ accompaniment. At the previous concert Beethoven's 'Eroica' Symphony was the chief feature, and Miss Edith Mortier was the vocalist.

A series of concerts at the same hall is announced for the week commencing August 3 next. The London Symphony Orchestra have been engaged, and the conductors will be Dr. Esposito and Mr. Hamilton Harty.

On May 27 the Students' Musical Union of the Royal Irish Academy of Music gave a semi-private concert at the Aberdeen Hall, the programme including Parry's 'Blest pair of Sirens,' conducted by Mr. John Larchet. The choir was small but very efficient, and the accompaniment was played by strings and pianoforte. Mr. T. W. Hall sang Coleridge-Taylor's 'The quadron girl' with choral and string orchestral accompaniment. Miss Nita Edwards and Mrs. Henry Daunt were also vocalists, Miss Marie Dowse the violinist, and Miss Annie Lord the solo pianist.

A series of orchestral concerts devoted to works by Dr. M. Esposito has been arranged for the coming summer season in several towns in Russia. Dr. Esposito's brother, Signor Eugenio Esposito, is one of the conductors of the St. Petersburg Opera.

#### EDINBURGH.

On May 27 some three thousand people, including the Lord High Commissioner and his suite, came to the Usher Hall to welcome M. Widor, on the occasion of his first visit to Scotland. The recital of the great French organist and composer was unfortunately cut short by a bad cypher before half of his programme was completed. It was evident that the stops and stop-controls were unfamiliar to him, and consequently the recital as such was disappointing. On the evening of the same day the Organists' Society honoured themselves by entertaining M. Widor to a complimentary dinner.

Prof. Niecks has been granted leave to retire at the close of the present academic year from the Reid Chair of Music at the University, which he has held since 1891.

#### LIVERPOOL.

Mr. S. Royle Shore gave an address on 'Practical Plain-Chant to English Words' before the Liverpool and District Organists' and Choirmasters' Association on June 8. Mr. Shore greatly interested his audience in his subject, and by means of his own edition of Merbecke's Communion Service he transformed them into a responsive choir who readily chanted the simple and beautiful unisonal melodies. With the improvement of choral and congregational singing as an ideal Mr. Shore advocates the occasional use of plain-song, and a church service on the lines he recommends is contemplated being held as an object-lesson for choirmasters in this centre.

#### MANCHESTER AND DISTRICT.

Manchester's reputation suffered a severe shock last autumn with the breakdown of the Denhof opera tour, and on May 29 last it got another when the morning papers announced a loss on the last Hallé season's working of £1,648 6s. 4d. At least half of the deficit was due to the new system of payment of bandmen, and the balance is probably due to the diminished receipts both at the doors and from subscribers. This is the most serious set-back experienced by the Hallé Society, and yet there was an attendance at the annual meeting of only about thirty of the 184 guarantors of the executive; there may be room for difference of opinion as to whether the executive would be justified in regarding this attitude of passivity as a vote of satisfaction or not. In the Press it has been urged that the concerts should be put on a sure foundation in one of two ways: (a) Ample endowment (over £40,000 would have been necessary on this basis to liquidate last season's deficit); (b) The duty of the City Council to replace the guarantors, and support not only the Hallé concerts but others of the highest type.

The choral works for next season include Beethoven's Mass in D, Bach's 'God's time is best,' Berlioz's 'Faust' and 'Messe des Morts' (this on February 11), and Bantock's compressed version of 'Omar Khayyam'; amongst the novelties promised are Korngold's 'Symphonietta,' Scheinplugs' 'Comedy' Overture, Balakirev's 'Thamar' Suite, Ravel's 'Valse nobles et sentimentales,' Reznicek's Suite 'Donna Diana,' and Sibelius's 'Scenes Historiques.'

The new visiting artists include Scriabin, the Misses Harrison, Madame Noordenwied-Reddingius, and Madame de Haan-Manifarges, Mlle. Ilona Durigo, M. Cortot, M. Rachmaninov, and Miss Isolde Menges.

Mr. Arthur Catterall has been made leader of the orchestra in place of Mr. Rawdon Briggs, who resigned last April.

The executive of the Gentlemen's Concerts reported a diminished income also; whilst applications had equalled those of previous years, the resignations had been more numerous. Still, the year was turned with a small credit balance, and in addition a reserve fund of £3,385, which was referred to in some sense as a 'trust fund for the benefit of music in Manchester.' The engagements for the coming

season include a recital by Scriabin, Miss Dorothy Bridson, Miss Dora Gibson, Miss Tosta de Benici, Mlle. Durigo, the Geloso Quartet from Paris, all of whom are, I believe, new to Manchester. After a lapse of two years a choral concert has been again included in the scheme, the Blackpool Glee and Madrigal Society giving an evening recital at the last concert before Christmas.

The always enterprising Bowdon Chamber Concerts Society are already to the fore with a completed scheme, the St. Petersburg Quartet, the Misses von Aranyi and Cortot being the instrumentalists, and Miss Caroline Hatchard and Mr. Carlton Brough the vocalists.

The concert of Mr. Albert J. Cross's School of Music on June 18 seemed rather like the 'breaking-up' concert of a big school, with a programme of somewhat unwieldy proportions. What I was able to hear pointed conclusively to the necessity for greater concentration on fewer works; in the long run this would mean the greater musical welfare of all concerned, audience included.

#### OXFORD.

##### THE BACH FESTIVAL.

This Festival, given by the Bach Choir and Choral Society, has eclipsed all the other music of the term. Excellent in every way, it included four concerts, the last being devoted to the glorious B minor Mass. To quote a few words from the excellent analytical programme: 'The object of this Festival is to present in as complete a way as possible the amazing variety displayed in Bach's works—from the lovely delicacy of the first chorus of "Liebster Gott" to the immensities of the Mass in B minor—from the Chaconne for violin to the great Overture in D.'

The first concert was given in New College Chapel on May 13, the programme consisting of the two Cantatas, 'Since Christ is all my being' and 'When will God recall my Spirit,' the Magnificat in D, 'O ewiges Feuer,' for contralto, beautifully sung by Miss Dawnay, accompanied by flutes and muted strings, and 'Süsser Trost,' for soprano, admirably interpreted by Miss Hilda Foster to the accompaniment of solo flute, oboi d'amore, and strings. Dr. Harwood played two Organ preludes as introductory pieces, and at the conclusion the great Toccata and Fugue in F. It is impossible to find space to notice in detail all these interesting items, but the Choir worked remarkably well throughout, and with the aid of their excellent and energetic conductor, Dr. Allen, scored many good points. If in one or two places the attack seemed to be slightly hesitant, that was no doubt caused by the fact that the performers had to be placed in the ante-chapel while the audience were in the chapel proper.

The second was a morning concert, given the next day in the Town Hall, the programme being mainly instrumental. It included three Concertos and the now popular Overture in D, two songs in diametrically opposite moods being introduced, 'Wie will ich lustig lachen,' finely sung by Mr. Francis Harford, and 'From my eyes the salt tears showering,' with Mr. Gervase Elwes as exponent, being exceedingly charming.

At the evening concert on the same day the Choir were given a heavy task in the interpretation of the motets 'Sing to the Lord,' 'Be not afraid,' and 'Come, Jesu, come,' but for all that, thanks to the watchful help of their never-failing pilot, Dr. Allen, they came out triumphantly. A few slips there were—and probably always will be—but in dealing with a performance of such all-round excellence they need not be dwelt upon. Sir Walter Parratt contributed three organ solos, playing as no one else can, his last being the well-known Prelude and Fugue in A minor. Miss Hilda Foster sang charmingly a group of four songs selected from the 'Geistliche Lieder,' and Mr. W. H. Reed played the D minor Chaconne for solo violin in capital style and with a beautifully full tone.

The fourth and last concert took place on the evening of May 15, in the Town Hall, and a more fitting conclusion to the Festival than the B minor Mass could not have been imagined. The beautiful building was densely packed in every part. The soloists were Miss Petri, Miss Dawnay, Mr. Elwes, and Mr. Harford, and the solo violin Mr. Reed. The choir was augmented by members of the London Bach Choir. Dr. Allen's orchestra, most ably led by Miss Venables, was supplemented by the necessary wind from

the London Symphony Orchestra. The choir sang throughout splendidly, especially in the 'Credo' and 'Et resurrexit.' At the conclusion of the Mass Dr. Allen was most enthusiastically applauded, and certainly no conductor more richly deserved it. To him the labour must have been one of love, and he, with the aid of his able and enthusiastic confrères, has been the means of further extending not only the knowledge but, what is far more important, the appreciation of a style of music destined to last for all time—the unsurpassable music of John Sebastian Bach.

## OTHER EVENTS.

Among several interesting Eight-week concerts the most ambitious was that of Keble, on May 27. An orchestra and choir of seventy-two voices gave Stanford's 'Songs of the Fleet' (with Mr. H. P. Veazie as soloist) and Pearsall's madrigal, 'I saw lovely Phyllis,' and the orchestra was heard alone in Weber's 'Der Freischütz' Overture and Wagner's Overture to 'Die Meistersinger.' Mr. Fox, the organ chorale, conducted.

On June 16 the professor of music, Sir Walter Parratt, gave his terminal lecture in the Sheldonian Theatre to an appreciative audience, the subject being 'The organ as a mock orchestra.' The lecturer began by saying that it was quite impossible for the organ to produce true and legitimate orchestral effects, for to mention only one objection it could not be made sufficiently expressive; the solo stops in most organs not being placed in a swell-box, there was no means even of a crescendo or diminuendo. Again, the clarinet of the orchestra—with its different registers—was capable of the most wonderfully artistic expression, whereas the same stop in the organ was continually speaking at one dead level.

The lecturer thought it hardly advisable that the organ should be turned into 'a dancing elephant,' and made to play gigue, gavotte, nocturnes, and cradle songs. However, he did not wish to be too sweeping, and would gladly admit that the organ Flute was one of the best imitators of the one in the orchestra. For all that he rejoiced to think that a reaction was setting in against too much 'imitation.' He said that the Choral preludes for the organ by Sir Hubert Parry, which were being played quite frequently, showed most consummate art and were much in the vein of J. S. Bach. The illustrations were played on the organ by Dr. Allen, Mr. Ley, and Mr. Fox.

## Country and Colonial News.

## BRIEFLY SUMMARIZED.

*We cannot hold ourselves responsible for the opinions expressed in this summary, as the notices are either prepared from local newspapers or furnished by correspondents.*  
*Correspondents are particularly requested to enclose a programme when forwarding reports of concerts.*

**BEXHILL.**—On May 13, the Musical Society gave effect to their enterprise and ambition with a performance of Sir Hubert Parry's choral Symphonic Ode 'War and peace,' and carried out their task with creditable success. The same programme included Elgar's 'The Banner of St. George,' and Beethoven's 'Egmont' Overture. The soloists were Madame Winifred Dixon, Miss Eva Bayley, Mr. Richard Ripley, and Mr. Albert Crouch. Mr. A. P. Howe conducted.

**GLOUCESTER.**—The newly-formed Gloucester Amateur Operatic Society made its début on Whit-Monday in 'The Mikado,' under the direction of Mr. Joseph Woodward, and gave promise of attaining a high artistic standard.

**HOBART (TASMANIA).**—The Orpheus Club gave their second concert of this season on April 20, at the Town Hall, before a crowded audience, which included Sir William and Lady Macartney. The Club gave eight four-part songs. Solos were given by Miss Nora Gould and Mr. H. Macintosh (vocalists), and Miss Eva Creese (violin); Mr. Percy Henry skilfully supplied the pianoforte accompaniments. The conductor was Mr. P. Planche-Plummer.

**KINGSTON (JAMAICA).**—Stainer's Cantata 'St. Mary Magdalene' was performed at the Wesley Chapel on May 6, under the direction of Mr. G. W. Griffith. Accompaniment

was supplied by Miss B. Clarke at the organ, and by orchestral wind, the string players having gone 'on strike.' The soloists were Miss Ivy Da Costa, Mrs. Vernon, Mr. Campbell, and Mr. Spooner.

**RAUNDS (NORTHANTS).**—The Raunds Cecilia Choral Society, a very capable organization conducted by Mr. J. Purser Archer, gave a highly successful performance of Coleridge-Taylor's 'The death of Minnehaha' on June 5. A small orchestra assisted, and solos were given by Master Ezra Eaton, Miss Maud Loake, Madame Irene Lyne, Mr. Arthur Trayhurn (vocalists), and Mr. Knighton (flute).

**STAINES.**—In aid of the funds of St. Mary's Parish Church a concert was given at the Town Hall on June 8 by a choir and orchestra under the direction of Mr. F. Oscar Pidduck. The chief of the choral items was Waddington's 'John Gilpin,' which was given with full orchestral accompaniment. Other numbers in an interesting programme were German's 'Orpheus with his lute,' with string accompaniment, Sullivan's 'Oh hush thee, my babe,' arranged for female voices, and several pieces for orchestra.

**SWINDON.**—Music in this district has received a further impetus with the organization of the Orpheus Male-Voice Choir, in connection with the Primitive Methodist Church, Regent Street. The conductor is Mr. David James and the organist Mr. E. Farr. The choir made a promising initial appearance on June 7, with a programme that included Adam's 'Comrades in arms,' Gounod's 'By Babylon's wave,' and Dudley Buck's 'In absence.' Songs were given by Miss Ada Davis and Miss Lena Bezer.

**WALLINGTON.**—On June 6, Mr. Francis Gregg's annual concert took place with the customary success. The principal artist was Miss Mabel Mann (soprano). Movements for pianoforte trio by Arensky and others were included in the programme.

## Foreign Notes.

## ANTWERP.

A great musical Festival has been held at the Société Royale de Zoologie in celebration of the 200th anniversary of the birth of Gluck. Excerpts from Gluck's 'Alceste' and works by Mozart, Beethoven, Weber, Berlioz, and Peter Benoit (the National composer) were heard.

## ATHENS.

'War in peace-time,' an operetta by the famous Greek composer Spiro Samara, has been produced here with considerable success.

## BAYREUTH.

It is stated that the Festival performances to be given this year will comprise 'Parsifal' (seven times), 'The Flying Dutchman' (five times), 'The Nibelungen Ring' (twice), and perhaps two performances of 'The Mastersingers.' Cosima and Siegfried Wagner intend to present to the German nation the Festspielhaus and the Villa Wahnfried, with all the priceless collections they contain.

## BETHLEHEM, PA.

The ninth great Bach Festival, held under the direction of Prof. Wolle, was successful in every direction. In the B minor Mass the experiment was made of allotting the solo numbers to sections of the choir.

## BUDAPEST.

Jeno Hubay, the director of the National School of Music, has written a new opera on Tolstoi's 'Anna Karenina.' The work will be produced here during next season.

## COLOGNE.

Fritz Steinbach, the well-known conductor and director of the Conservatoire, has handed in his resignation.

## DARMSTADT.

Felix Weingartner has been appointed General-Musikdirektor, conductor of the Symphony Concerts, and director of the Opera.

## DRESDEN.

A music-drama, 'Gabin,' by A. Wulfin, has been successfully produced at the Opera.—The great Festival organized by the Opera will take place in August and September, under Kutschbach, Muck, and Richard Strauss.

## DUSSELDORF.

Hugo Kaun's new choral work, 'Mutter Erde' (Mother earth), will be produced here under Panzner in December.

## EVANSTON, ILLINOIS.

The sixth annual Festival of the Chicago North Shore Festival Association, at Evanston, Illinois, opened on May 25 with a performance of Haydn's 'Creation,' under Mr. Peter Christian Lutkin, the choir being augmented to one thousand voices. On the following evening Miss Alma Gluck and the Chicago Symphony Orchestra, under Mr. Frederick Stock, furnished the programme. On May 28 the choir of six hundred gave the first performance in the West of Gabriel Pierné's 'St. Francis of Assisi,' under the direction of Mr. Lutkin. The A Cappella Choir, of Northwestern University, and a young ladies' choir of three hundred singers also took part. This was a remarkably fine performance on the part of both choir and orchestra. Saturday afternoon was a Young People's matinee. The choir, composed of 1,500 children under the leadership of Mr. Osbourne McConathy, sang various groups of songs in an inspiring manner. The first performance in the West of Hamilton Harty's 'The Mystic Trumpeter,' was given with Mr. Lutkin as conductor, and Mr. Charles W. Clark as baritone soloist. The work was sung in a manner that did justice to its many beauties and gave due effect to its dramatic climaxes. This series of concerts was in every way an advance on former years, and Mr. Lutkin is to be congratulated on the ability, as well as the fidelity, of his co-workers in bringing to pass such noteworthy results.

## FLORENCE.

On the initiative of Madame Ida Isori, the celebrated bel-canto singer, a commemoration plate has been placed on the house where Giulio Caccini died in 1615.

## FRANKFORT.

M. Manskopf, the owner of the well-known musico-historical museum, has decided to form a Richard Strauss Museum in commemoration of the composer's fiftieth birthday.

## GENEVA.

When the centenary of the liberation of Geneva from the yoke of Napoleon is celebrated, an important feature will be the descriptive music written by Jaques-Dalcroze (of Eurhythmic fame) to the great historical pageant-play that will be given at a specially constructed theatre. The composer aims to make his music in perfect harmony with the gesture and action on the stage.

## HAMBURG.

The German Brahms Society has bought the house Speckstrasse 53 (Brahms's birthplace), where a Brahms Museum will be established.

## LISBON.

The first performance here of Saint-Saëns's 'Samson and Delilah' was given with very considerable success. The composer was present, and was received with great enthusiasm.

## MOSCOW.

The Holy Synod has definitely prohibited the planned performances of 'Parsifal.'

## MUNICH.

It is decided to give here, early in 1915, a great Dreibund Festival, consisting of concerts devoted to German, Austrian, and Italian music. The Munich Court Orchestra, the Vienna Philharmonic Orchestra, and a first-class Italian Orchestra (under Toscanini) will participate.

## NEW YORK.

Great interest was taken in the first American performance of Hamilton Harty's 'The Mystic Trumpeter,' which was given recently by the Colombia University Chorus under the direction of Mr. Walter Henry Hall, and flattering opinions have been passed upon the work.

## NORFOLK, CONNECTICUT.

On June 4, at the Norfolk Musical Festival, the first performance was given of an unpublished orchestral work by Coleridge-Taylor entitled 'From the Prairie.'

## PRAGUE.

In commemoration of the thirtieth anniversary of the death of Smetana, the great national composer, the Czech Theatre has given the two-hundredth performance of its most popular opera, 'Dalibor.'

## RIGA.

The administration of the town theatre states that the Holy Synod (St. Petersburg) has definitely refused permission to perform 'Parsifal.' The work is only to be performed at St. Petersburg.

## SALZBURG.

During the great Festival given by the Mozarteum Society for the inauguration of the new Mozart House three operatic performances will take place, on August 14, 15, and 16.

## VENICE.

At the inauguration of the new organ at Santa Maria della Giglio-Zobenigo, the celebrated organist and composer Enrico Bossi gave a splendid recital of works of Bach, Galuppi, Handel, Dubois, and César Franck.

## VIENNA.

A general committee for the publication of the 'Compendium de musica,' under the presidency of Dr. Guido Adler, has been formed. This most important publication (about fourteen volumes in folio) will comprise the whole written on music from the 8th to the 16th century. It is hoped that the work will be completed in about fourteen years.—The widow of Franz von Suppé, the well-known operetta composer, has presented 25,000 Kronen to the Society of Composers and Music Publishers of Vienna.—Hans Huber's Symphony No. 6 will be produced here shortly, under Weingartner.

## Miscellaneous.

A short melodrama-opera with a modern plot and music written by Marshall Hall, of Melbourne, was produced under the composer's direction at the Palladium on June 1 with considerable success. The music is up-to-date, and contains a great deal of well-designed operatic writing. The chief characters were taken by Miss Constance Deneve and Mr. Harold Deacon.

On June 14, in connection with the Conference of Master Printers of Great Britain and Ireland, held at Sheffield, a special performance was given of Mendelssohn's 'Hymn of Praise'—a work composed to commemorate the fourth centenary of the art of printing.

Alderman Sir Edward E. Cooper has been elected vice-president of the Royal College of Organists for the jubilee year of the College.

The firm of Bechstein has received a royal warrant of appointment as pianoforte manufacturers to Her Majesty the Queen.

## Answers to Correspondents.

L. L.—The Abbé Vogler, 1749-1814, was a teaching composer, theorist (of a progressive turn), organist, and a practical innovator in organ-building. His pupils included Weber and Meyerbeer. See 'Grove's Dictionary.'

K. S. P.—The first movement about ♩ 140, reducing speed, say, to ♩ 126 for the second subject; the slow movement ♩ 68; the Finale ♩ 112.

E. N. P. B.—Please send your name and address. We have not space for an adequate answer here.

SOPRANO, ILFORD.—It is not necessary for the signature to appear on each copy.

TANNER.—See the *Competition Festival Record* for April and May.

GRIEG.—February, 1888.

Feodor (with Heart and The In M. Occasion Musical Detail Button The Mel Wilson Sir Isidor Amy D Church The Con Reviews Correspo Obituary Congress The Roy 'The Ap Royal O Season 'The Cr Opera Royal A Royal C Trinity C The Bee The Ind Orfeo Ca The Mus London Music in Country Foreign Miscellan Answers

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## NOVELLO'S ANTHEM BOOK.

BOOK 1.				BOOK 8 (continued).			
ADVENT	O King and Desire of all Nations	Stainer	WHITSUN	Spirit of mercy, truth, and love			
CHRISTMAS	Arise, shine, for Thy Light is come	Elvey	HARVEST	Behold, I have given you every herb...			
LENT	Lord, for Thy tender mercies' sake	Farrant	GENERAL	All people that on earth do dwell			
"	Enter not into judgment...	Attwood	"	Through the day Thy love has spared us			
"	O ye that love the Lord...	Coleridge-Taylor	"	The King shall rejoice			
EASTER	O give thanks	Goss	"	Thou wilt keep him in perfect peace			
WHITSUN	Come, Holy Ghost	Attwood	BOOK 9.				
HARVEST	The Lord is loving unto every man	Garrett	ADVENT	Blessed is He Who cometh			
GENERAL	O love the Lord...	Sullivan	CHRISTMAS	Sing, O Heavens...			
"	The day Thou gavest, Lord	Woodward	LENT	O bountiful Jesu!			
"	Blessed are they that dwell	Tours	"	O Lord, correct me			
"	Thou wilt keep him in perfect peace	Lee Williams	"	By the waters of Babylon			
BOOK 2.				EASTER	The strife is o'er		
ADVENT	Hosanna in the highest	Stainer	WHITSUN	Grieve not the Holy Spirit of God			
CHRISTMAS	Sing and rejoice	Barnby	HARVEST	Great is the Lord			
LENT	O Saviour of the world	Goss	GENERAL	Lead, kindly Light			
"	Teach me, O Lord	Attwood	"	O Lord, my trust is in Thy mercy			
"	Jesu, Word of God Incarnate	Gounod	"	Hymn of Peace			
EASTER	Christ is risen	Elvey	"	How dear are Thy counsels			
HARVEST	Great is the Lord	Stainer	BOOK 10.				
GENERAL	What are these?	Stainer	ADVENT	God shall wipe away all tears			
"	O how amiable	West	CHRISTMAS	Sing, O Heavens...			
"	O taste and see	Sullivan	LENT	Jesu, Word of God Incarnate			
"	The Lord is my Shepherd	Macfarren	"	Hear the voice and prayer			
"	God that madest earth and heaven	Fisher	EASTER	By Babylon's wave			
BOOK 3.				WHITSUN	Unto the Paschal Victim bring		
ADVENT	Far from their home	Woodward	HARVEST	Our Blest Redeemer			
CHRISTMAS	Four Christmas Carols	Various	GENERAL	Great is the Lord			
LENT	Turn Thy face from my sins	Sullivan	"	Blessed be the Lord my strength			
"	O Lord, my God	Westley	"	Abide with me			
"	Jesu, Word of God Incarnate	Mozart	"	O how amiable			
EASTER	Break forth into joy	Barnby	"	The Lord is exalted			
HARVEST	O Lord, how manifold	Barnby	BOOK 11.				
GENERAL	Seek ye the Lord	Roberts	ADVENT	The night is far spent			
"	I was glad	Elvey	CHRISTMAS	Nazareth			
"	The radiant morn	Woodward	LENT	God so loved the world			
"	O praise God in His holiness	Weldon	"	I came not to call the righteous			
"	Doth not wisdom cry	Haking	EASTER	Wash me thoroughly			
BOOK 4.				WHITSUN	Alleluia! now is Christ risen		
ADVENT	Arise, O Jerusalem	King	HARVEST	Holy Spirit, come, O come			
CHRISTMAS	Let us now go even unto Bethlehem	Hopkins	GENERAL	Saviour, Thy children keep			
LENT	In Thee, O Lord...	Tours	"	The day is past and over			
"	Comfort, O Lord, the soul of Thy servant	Crotch, arr. by Goss	"	Jesu, priceless Treasure			
"	God so loved the world	Stainer	"	O worship the Lord			
EASTER	Christ our Passover	Goss	BOOK 12.				
WHITSUN	Praised be the Lord daily	Calkin	ADVENT	Rejoice greatly			
HARVEST	Ye shall dwell in the land	Stainer	CHRISTMAS	Hark! what mean those holy voices			
GENERAL	O how amiable are Thy dwellings	Barnby	LENT	Give ear, O Lord			
"	O taste and see how gracious the Lord is	Goss	"	Come now, and let us reason			
"	Thine, O Lord, is the greatness	Kent	"	Is it nothing to you			
"	O give thanks unto the Lord	Elvey	EASTER	Christ is risen			
BOOK 5.				WHITSUN	I will not leave you comfortless		
ADVENT	The Great Day of the Lord	Martin	HARVEST	Father of mercies			
CHRISTMAS	It came upon the midnight clear	Stainer	GENERAL	Praise ye the Lord			
LENT	Incline Thine ear	Himmel	"	Save us, O Lord, while waking			
"	Lead me, Lord	Westley	"	Come, weary pilgrims			
"	Rend your heart	Calkin	"	Comes, at times			
EASTER	Awake up, my glory	Barnby	BOOK 13.				
WHITSUN	O for a closer walk with God	Foster	ADVENT	Prepare ye the way of the Lord			
HARVEST	The eyes of all wait on Thee, O Lord	Elvey	CHRISTMAS	In a stable lowly			
GENERAL	I am Alpha and Omega	Stainer	LENT	Hear me when I call			
"	O how amiable are Thy dwellings	Richardson	"	Come, ye sin-defiled and weary			
"	Blessed are the merciful	Hiles	"	In Thee, O Lord			
"	I will sing of Thy Power, O God	Sullivan	EASTER	As it began to dawn			
BOOK 6.				WHITSUN	God is a Spirit		
ADVENT	Hearken unto Me, My people	Sullivan	HARVEST	O God, who is like unto Thee			
CHRISTMAS	O Zion, that bringest good tidings	Stainer	GENERAL	Nearer, my God, to Thee			
LENT	Turn Thy face from my sins	Attwood	"	Lord, I have loved the habitation			
"	O Saving Victim, slain for us!	Stainer	"	Send out Thy light			
"	There is a green hill far away	Gounod	"	O God, whose nature			
EASTER	Now is Christ risen from the dead	West	BOOK 14.				
WHITSUN	O Holy Ghost, into our minds	Macfarren	ADVENT	The night is far spent			
HARVEST	Praise the Lord, O Jerusalem	Maunder	CHRISTMAS	Glory to God in the highest			
GENERAL	Sweet is Thy mercy, Lord	Barnby	LENT	The path of the just			
"	I will lift up mine eyes	Clarke-Whitfield	"	Come, and let us return			
"	Rejoice in the Lord, O ye righteous	Elvey	"	O Saviour of the world			
"	I will always give thanks unto the Lord	Calkin	EASTER	Who shall roll us away the stone?			
BOOK 7.				WHITSUN	If I go not away		
ADVENT	It is high time to awake out of sleep	Barnby	HARVEST	The woods and every sweet-smelling tree			
CHRISTMAS	Come, ye lofty	Button	GENERAL	The Lord is my Light			
LENT	Bow down Thine ear	Attwood	"	Evening and morning			
"	Come unto Him	Gounod	"	Holiest, breathe an evening blessing			
"	The Lord is nigh unto them	Cummings	"	Let the righteous be glad			
EASTER	Open to me the gates	Adlam	BOOK 15.				
WHITSUN	When God of old came down from heaven	Vine Hall	ADVENT	Awake, awake, put on strength			
HARVEST	Look on the fields	Macpherson	CHRISTMAS	See, amid the winter's snow			
GENERAL	Wear of earth and laden with my sin	Toner	LENT	There is a green hill far away			
"	Sing praises unto the Lord	Cruikshank	"	Wear of earth			
"	Deliver me, O Lord	Stainer	"	Come, and let us return			
"	Blessed are the poor in spirit	Hiles	EASTER	Come, ye saints			
BOOK 8.				WHITSUN	If ye love Me		
ADVENT	Day of Wrath! O day of mourning	Stainer	HARVEST	The eyes of all wait on Thee			
CHRISTMAS	Like silver lamps in a distant shrine	Barnby	GENERAL	Bread of Heaven			
LENT	Cast thy burden upon the Lord	Mendelssohn	"	Blessing, glory, wisdom, and thanks			
"	Seek ye the Lord	Bradley	"	Thy word is a lantern			
"	The sacrifice of God	Wareing	"	Hymn to the Trinity			
EASTER	This is the day	Vine Hall					

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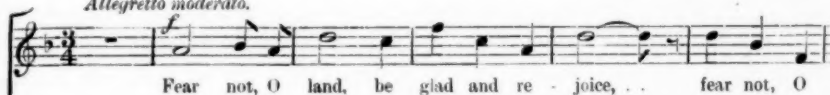
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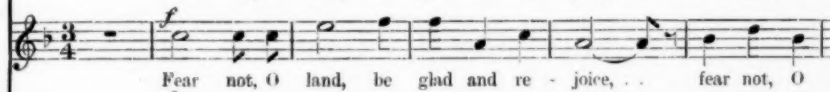
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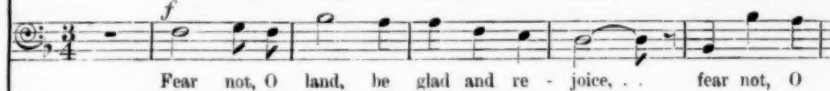
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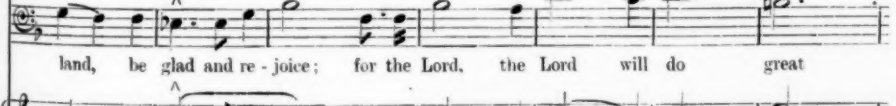
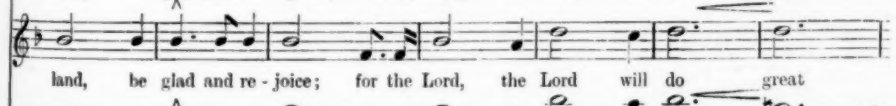
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(1)

# FEAR NOT, O LAND.

*ff* *Allargando.* *sf* *rit.*

things, . . . fear not, O land, be glad and re.

things, . . . fear not, O land, be glad and re.

things, . . . fear not, O land, be glad and re.

things, . . . fear not, O land, be glad and re.

*ff* *Allargando.* *sf* *rit.*

*a tempo.* *Più tranquillo.* *p*

- joice. . . . . Be not a - fraid, ye beasts of the

*a tempo.* *p*

- joice. . . . . Be not a - fraid, ye beasts of the

*a tempo.* *p*

- joice. . . . . Be not a - fraid, ye beasts of the

*a tempo.* *p*

- joice. . . . . Be not a - fraid, ye beasts of the

*Gt. marcato.* *Più tranquillo.*

*a tempo.* *dim.* *p*

*mf*



## EXTRA SUPPLEMENT.

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## FEAR NOT, O LAND.

*p dolce. ten.*

field : for the pas-tures of the wil-der-ness do spring, for the

*dolce.*

field : for the

*p dolce. ten.*

field : for the pas-tures of the

*p*

*Sic.*

*mf*

pas-tures of the wil-der-ness do spring, for the

pas-tures of the wil-der-ness do spring,

wil-der-ness do spring,

*mf dolce.*

for the tree bear-eth her fruit, . . .

*(Clar.) mf Gl.*

*Ped.*

# FEAR NOT, O LAND

*ten.*  
pas-tures of the wil-der-ness do spring, the . . fig-tree and the vine,  
*mf* for the tree bear-eth her fruit, . . . the . .  
*mf* for the tree bear-eth her fruit, the fig-tree, . .  
*mf* . . . the . . fig-tree and the vine do

*Gt.*

*f*  
the . . fig-tree and the vine  
fig-tree and the vine do yield their strength, the . . fig-tree and the  
the . . fig-tree and the vine do yield their strength, . . do  
yield their strength, the fig-tree and the

# FEAR NOT, O LAND.

do yield their strength, yield their strength. . . . Be

vine do yield their strength, yield their strength. . . . Be

yield, do yield their strength, yield their strength. . . . Be

vine do yield their strength, yield their strength, their strength. . . . Be

*add 4 ft.*

*p Sw. cres. poco rit. f Gt.*

*Ped.*

*Tempo 1mo.*

glad, then, be glad, ye chil-dren of Zi-on, . . and re-joice in the

*Tempo 1mo.*

glad, then, be glad, ye chil-dren of Zi-on, . . and re-joice in the

*Tempo 1mo.*

glad, then, be glad, ye chil-dren of Zi-on, . . and re-joice in the

*Tempo 1mo.*

glad, then, be glad, ye chil-dren of Zi-on, . . and re-joice in the

*Tempo 1mo.*

FEAR NOT, O LAND.

Lord . . your God. The floors shall be full of wheat.

Lord . . your God. The floors shall be full of wheat.

Lord your God. The floors shall be full of wheat.

Lord your God. The floors shall be full of wheat.

dim.

And ye shall eat in plen - ty, ye . . . shall eat in

dim.

And ye shall eat in plen - ty, ye shall eat . . . in

dim.

And ye shall eat in plen - ty, ye shall eat in

dim.

And ye shall eat in plen - ty, ye shall eat in

*Gt.*

*p* *Sus.*

*cres.*



# FEAR NOT, O LAND.

*sf* *Allargando.*

plen - ty, and praise the Name of the Lord your

*sf*

plen - ty, and praise the Name,

*sf*

plen - ty, and praise the Name of the Lord your God,

*sf*

plen - ty, and praise the Name.

*f Gt.* *Allargando.*

*Maestoso.* *Largamente.*

*ff* *sf*

God, that hath dealt won - drous -

*ff* *sf*

and praise the Name of the Lord your God, that hath dealt won - drous -

*ff* *sf*

and praise the Name of the Lord your God, that hath dealt won - drous -

*ff* *sf*

and praise the Name of the Lord your God, that hath dealt won - drous

*Maestoso.* *Largamente.*

*ff* *sf*

# FEAR NOT, O LAND.

*Più lento.*  
*mf cres.*

ly with you. . . . . A . . . . .

*mf cres.*

ly with you. . . . . A . . . . .

*mf cres.*

ly with you. . . . . A . . . . .

*mf cres.*

ly with you. . . . . A . . . . .

*Più lento.*

*dim.* *p* *Sv.*

*rit.* *f*

men, . . . . . A men. . . . .

*rit.* *f*

men, . . . . . A men. . . . .

*rit.* *f*

men, . . . . . A men. . . . .

*rit.* *f*

men, . . . . . A men. . . . .

*Gt.* *rit.* *ff* *Gt.*



(Photographed by Mr. Llew. Wynne, Liverpool.)

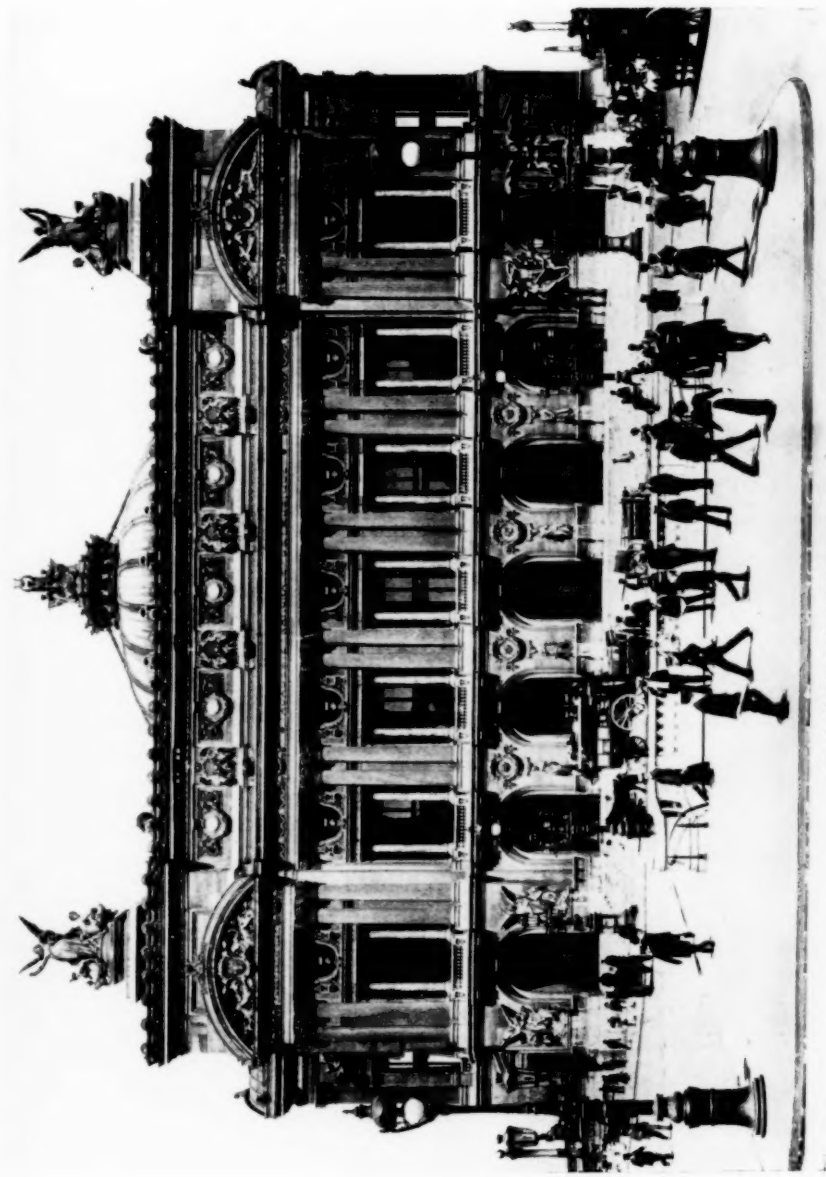


Yours sincerely,  
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